

V O G U E



Smart Fashions for
WAR INCOMES

*Continental
Edition*

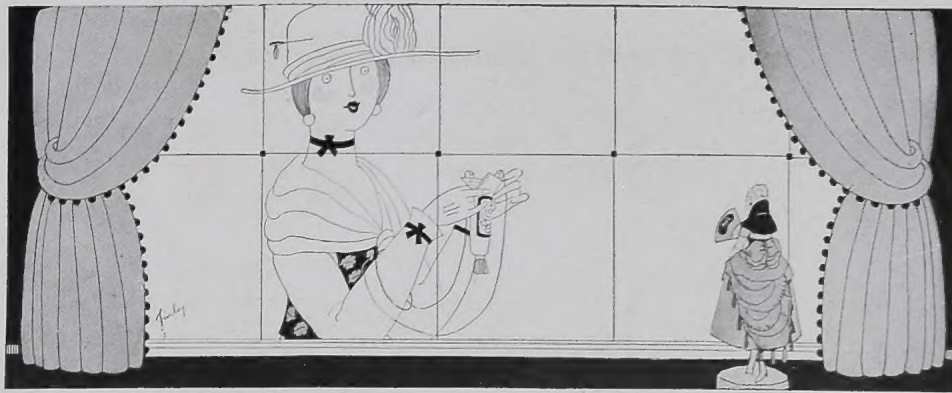
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This Is The

SMART FASHIONS FOR WAR INCOMES NUMBER OF VOGUE

FORMERLY this number of Vogue was called "Smart Fashions for Limited Incomes" and so was more or less limited in its appeal; but this year it is more appropriately called "Smart Fashions for War Incomes," for, indeed, even the woman whose dress expenditure was formerly a distant blurred horizon has now set definite boundaries about it. All incomes are limited now more or less—but chiefly more, and every woman has determined, by the spirit level of patriotism, what part of her income she may use for clothes.

CAREFULLY CONCEALED ECONOMIES

Most women have their pet economies, but like other pets, economy requires a great deal of care and attention, and war work has successfully cornered the market in those two articles. So Vogue, by the way of doing its journalistic bit to release women for war work, has undertaken a publicity campaign for a war-time summer budget.

On pages 27 to 37 you will find suggestions for summer clothes which are apparently as frivolous as ever. The ravages of a war income are not apparent in these models; they will show only in the bills. The shops have given special prices on all these frocks, and in the cases where the designs were our own, they have been submitted to dressmakers who have agreed to make them up at the lowest possible cost.

From Paris comes a letter which tells us actual ways in which Frenchwomen are economizing; and to be taken into the confidence of experts is as pleasant as it is profitable. How one knowing touch in just the right place can raise a dress to the status of a toilette is shown on pages 30 and 31, in photographs as incapable of lying as George Washington.

THE QUESTION OF SHOES

Vogue's special Intelligence Department has a record of the name and number and footprint of some shoes that are giving the public

full value for their money, and the matter is thoroughly aired on page 76.

ON NOTHING A YEAR

To the girl with nothing a year—nothing, that is to say, so material as an income—are whispered some suggestions that certainly make more practical reading than Becky Sharpe's familiar advice. In fact, any one who has made any summer plans to be a martyr to the cause of patriotism, will be forced, however grudgingly, to give up the idea, for Vogue has dehydrated all pious tears from the virtue of economy.

Many of us have half-formulated thoughts and rather hysterical emotions, which react to the stimulus of the three letters—W-A-R; but our best hopes and beliefs, and perhaps subconscious impulses, have been formulated for us in an article called "If We Would Win This War." Such an article is a pertinent comment on the approaching Third Liberty Loan, America's great spring drive for freedom.

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Cover Design by Miss Dorothy Edinger

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for
Early May, 1918



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LORD AND LADY READING

Lord Reading is the recently appointed Ambassador Extraordinary and Plenipotentiary of Great Britain to the United States, and has been Lord Chief Justice of England. He is a statesman of great ability and has a well-known capacity for making friends, a quality which is shared by Lady Reading and which was very evident during their visit to Washington last summer, when Lord Reading was head of the British Financial Mission. Their son, Gerald Rufus Isaacs, known as Viscount Erleigh, did not accompany Lord and Lady Reading to this country as had been anticipated, but the new Ambassador brought with him a number of interesting men who will be associated with him either in the British War Mission or on the embassy staff. Two photographs of Lord Reading's country estate in England are shown on page 53 in this issue



A frock of mull is a possibility even when war-taxes and Liberty Bonds are shattering one's income, for mull is one of those inexpensive fabrics that is scheduled to appear at the best resorts this summer. Among the war-time virtues of such a frock is the fact that its decorative ribbons may be removed during its occasional retirements into the tub

DRESSING ON A WAR INCOME

A FASHION which is truly American and which is really attributed to the American designer, is the shirt-waist dress. Although this type of dress was in vogue a number of years ago, almost every American woman can remember it, if she did not actually wear it. The rather unyielding lines of the dress, the stiff collar and cuffs, and the long straight skirt, were too severe to be long popular even with the most tailor-made of American women, who, as a rule, like to be feminine even in their tailored clothes. The crushed belt and Ascot tie did very little to soften the general effect of this type of dress, and it was gradually replaced by other styles which were more attractive, although no less simple.

For several years now, the sweater, the sports skirt, the simplest of sports blouses, low-heeled shoes, and a hat of some soft pliable material, have been the accepted costume of the American woman for a summer's day. From breakfast

The Wise Woman Cuts Her War-time

Summer Frocks According to Her Pocket-

book, from Inexpensive Cotton Fabrics

to the time she dressed for dinner, she wore her gaily coloured sports clothes. At Newport last summer, however, one noticed a tendency toward a softer type of dressing. Dainty frocks of gingham, organdie, chiffon, and lace, made their appearance at luncheons and in the late afternoon. At Palm Beach this season the invasion of this type of dressing was very noticeable; these dainty feminine frocks were worn at all hours of the day, and the effect was very lovely. They were of gingham, organdie, cotton voile, printed batiste, challis, and calico, and were really a revival of the shirt-waist dress and,

as is often the case with revivals, an improvement on the original.

These frocks are particularly fitting at the present time, for by their charm and daintiness and the softness of their colours they give a happy relief from the drab depression of war times. The materials from which they are made are inexpensive as far as the cost by the yard goes, and the dresses

themselves may remain inexpensive if a woman is clever and insists on keeping them simple. Fittings and trimmings should be chosen with the thought of laundering in mind. If a dress of this type is piped and bound with a perishable fabric or run with bands of chiffon or lace, it immediately advances to the expensive class because of its necessarily frequent visits to the cleaner, and it becomes too great an extravagance for a war-reduced income.

The example of dressing set by the Junior League girls is well worth following. These girls have not adopted a uniform, but they



After all, sports clothes have had their share of attention for the past two seasons; they have been favourites at Newport breakfasts and Bar Harbor teas, and they have been equally popular in anything from plain white to the most daring combinations of colour. This year, however, a simple cotton that is altogether soft and feminine is usurping their place

Some frocks start out to be washable (and therefore economical) but are lured away from their original intention by a frivolously pleated ruffle, a charming but perishable piece of chiffon, or a yard of fragile lace. This frock, however, is a strong-minded bit of femininity—it has remained true to its purpose in every detail, not excepting its pink dimity sash



In war time there is no occasion at which economy should not be present, but there are times when one prefers to have it inconspicuous, if not invisible. One way of making a washable frock elaborate enough for almost any occasion (and of concealing the fact that it is a washable frock) is the addition of a detachable panel and girdle of grosgrain ribbon



It's a long, long way from the shirt-waist dress, a style created years ago for American women by American designers, to this soft lingerie frock; but the genesis is indubitable, and the dress, being entirely tubable and depending for its charm on its colour scheme, is as practical as its ancestor



For economy the shirt-waist dress of many years ago has been revived, for it was inexpensive, washable, and crisp; and now it has added a softening touch of femininity, for its lines were somewhat harsh. An immoderate sash to flutter in the summer breeze takes this frock bodily out of the too-tailored class

have carefully selected certain simple designs in daytime clothes along the lines of those worn by the best dressed New York women—clothes which do not go out of fashion over night and which are becoming to the average figure and easy to keep in good condition without the assistance of a personal maid. Every detail has been carefully considered. By their simplicity these designs conserve material and labour, and by offering a smaller variety of clothes from which to choose, they give every League girl the opportunity to show her patriotism, by simplifying, saving, and conserving. These models are available not only to the girls of the Junior League, but to other young women, for they are on sale at one of the New York shops, and the values presented are remarkable. The prices range from \$25 to \$40, and the selection includes tailored suits, tailored one-piece dresses, and soft afternoon frocks.

COUNTRY CLOTHES OF COTTON FABRICS

One has little difficulty in being economical about country clothes, for one has a choice of such materials as plaid gingham, plain chambrays, spotted dimities, printed batistes, cotton voiles, linen crash, and, last but not least, our grandmother's favourites, challis and calico.

With the aid of a seamstress who works by the day, much may be accomplished with this variety of materials, priced from 25 cents to a dollar a yard. For a mere song one could develop individual ideas, good combinations, and unusual effects—as songs and clothes go this year.

Very often touches of black ribbon make an effective trimming for the afternoon dress of cotton material. Ribbon is used to advantage on the frock shown on page 27, and with fluted ruffles of picot-edged organdie, the effect is almost elaborate. The material used is a deep cream mull dotted in white embroidered dots. The white organdie gilet is separate and has emerald green ribbon run through a shirred band at the neck; and emerald green bows also trim a sash of the material. The lines of the neck and cuffs are very new and are accentuated by narrow organdie ruffles. Pleated ruffles, however, need a great deal of care in laundering, and if we cannot command the services of a fine laundress, these could easily be replaced by cordings of the material without spoiling the charm of the gown. The skirt is made with a tunic that is left open at one side, and the rather tight underskirt is of the white organdie. It is made in two pieces, slightly full, and is entirely without any introduction of trimming.

Cotton voile is one of the most popular cotton fabrics of the season and comes in plain one-toned effects as well as figured. It is delightfully cool for summer; when made over a straight and simple slip of silk, the effect is much richer than if voile alone were used.

COMBINING VOILES

The attractive dress sketched at the left on page 28 shows a combination of plain and figured voile. Over a straight skirt of light tan voile is worn a long Russian tunic of tan voile figured in deep purple and lying in soft box pleats. The sleeves, which are three-quarter's length, are also of the figured voile and are finished with a cuff of white organdie. A pleated organdie ruffle edges the short square collar; a velvet ribbon sash of deep purple is slipped through the pleats, crosses, and loops over the hips. The tunic slips on over the head and fastens invisibly at one side under a box pleat.

A very pretty combination is used in the dress at the upper right on page 28. This simple frock of figured dimity has a long overblouse, sash, collar, and cuffs of plain pink dimity. The dress itself is a long-waisted slip with wide three-quarter's length sleeves.

THE ACCESSORY IS THE HIGH



Baron de Meyer



A Cartier arrow of diamonds set in platinum pierces a mist of wood coloured tulle, which blurs the outlines of a Joseph toque of black liséré straw. To a single ornament, used in a severe costume like this, may be applied that familiar Bartlett quotation, "Fair as a star when only one is shining in the sky"



(Above) This is another example of what can be achieved by the use of a lovely accessory. The Mercedes hat is a flat shape of brown tulle, trimmed with quills made of black ostrich, but the scarf of wood coloured tulle that ties around the throat with a bow in back is the dénouement of the simple costume

(Left) The scarf of lovely colour and design is as rich in possibilities and as varied in character as a wardrobe full of many frocks. It depends upon the art and grace of the wearer; with a simple gown and a lovely scarf like this one from Fortuny a thousand changes of line and mood may be expressed

DEMMEYER

LIGHT OF THE CHIC COSTUME

(Below) This severe evening gown of black tulle and black satin is used as a background for the play of light and sparkle of the upward-sweeping tortoise-shell comb that is worn in the high coiffure. The comb is cut fan shaped and outlined with brilliants. This comb is the fortissimo of the costume, and then, in a softer mood, is the grey spun cobweb effect of the fan of black lace and net, run delicately with spangles and accented here and there with little brilliants; coiffures by Robert



(Below) You may think, at first glance, that she is wearing one of those little French bouquets of artificial flowers; but they are fresh flowers—tiny pink rosebuds—wired and tied into a perfectly round nosegay, fastened with a brooch. This is a new war-time fashion, this wearing of fresh flowers as an accessory to a gown. The only other lights on the black velvet night of the dress are the three tortoise-shell hairpins, set with tiny brilliants, thrust in each side and at the back of the coiffure



Baron de Meyer

(Above) Under a wrap made of a real lace shawl, the evening gown may be as simple as that of the veriest débutante. The loveliness of the creamy lace is at its best when it is allowed to hang in simple folds unbroken by draping or the addition of ornament. This cape Joseph made with a lining of yellow chiffon that does exactly the right thing with an undertone of subtle creamy shadows that bring out the pattern of the lace. The dark sable of the collar emphasizes the softness of the whole effect. The shawl is cut across the corner to which the collar is attached; this makes the wrap shorter in front than in back and adds a great deal to its charm





This wholly original three-quarter's length coat will prove a useful and delightful summer acquaintance, for it will serve for any number of the various occasions which fill that too-brief period between winter and autumn.



Quite formal enough for any war-time function, but quite simple enough for a home affair, is a satin and crêpe de Chine gown with a graceful suggestion of Elizabethan days.



Warm days mean at least two pleasant things—the coming of summer and the coming of chiffon wraps. A wrap combining two layers of chiffon cloth with bands of taffeta is warm enough for even the chilliest of summer evenings.



Bead trimming, short sleeves, and a tulle scarf—three details of the newest models—meet on the dark chiffon gown which is wisely included in even a war-time wardrobe.



Charming, from the soft cloudiness of its grey tulle cape to the tip of its silver gauze-lined train, is this grey satin gown with its unusual draping held by a band of jet beads.

GOWNS AND WRAPS FOR WAR-TIME EVENINGS

Ingenuity May Take the Place of Lavish Trim-

ming, a Well-planned Frock May Do the Work of

Two, and Wraps May Serve a Variety of Occasions

IT was very soon after the beginning of the war that a new era of evening gowns dawned.

It was at this time that the formal or full evening dress retired in favour of informal gowning. In America and France, these gowns were already worn to a certain extent and were called reception or informal gowns here and demi-toilettes in France. Englishwomen rarely wore this type of gown after six o'clock. The war, however, has made this informal type of gown more popular. Women are willing to make concessions in this as in all things, and as they become more and more accustomed to this informal style, they are beginning to see how lovely it really is. As history goes, informal gowning really dates back to the "ban militaire," when the French government made a law forbidding women to wear evening dress in public places. It was then that the clever Frenchwoman cooperated with her couturier and found a charming way of keeping out of jail. There are solutions to every problem, and it did not take her very long to discover that a gown in a subdued shade, developed in one ma-

terial with the use of very little or no trimming, a scarf, perhaps, a large hat, and slippers that tie rather than buckle, made a very smart toilette for evening wear, as well as a delightful war-time costume.

Englishwomen have been slower to recognize the chic and the appropriateness of this style, but they are adopting it to a certain extent. And now it has come to us and found a most enthusiastic welcome. To prove it, one has but to hear a conversation between a shopper and a saleswoman. "But above all things it must be conservative both in the colour and the style, and practical, besides—one of those costumes for every occasion, or almost every one," is a well-known demand these days. Simplicity is the first rule to be observed this season, and it is a comparatively easy one as the newest and smartest gowns from the openings are simple in design and material and are sparsely trimmed. Very few gorgeous fabrics are shown, and the most elaborate



The Parisienne has forsworn—with the aid of the government—formal evening gowns, and so now she wears pleasant compromises of this sort—a frock with high neck and long sleeves, but of delicate fabric and one that may be worn for afternoon or evening



She who has a piece of Chantilly lace tucked away is fortunate indeed, for Chantilly lace is making some of the most practical and charming gowns of the season. This design and each of the others in this article show a new and unusual neck-line

effects are obtained by the use of lace. Lace is very new and is smart in either black or white. Black lace may be used over white or white lace over black; and while coloured fabrics, too, are used with lace, the black and white effects are smarter.

It is very evident that taffeta will make many of the home dinner gowns as well as the afternoon street dresses. The use of taffeta is, as always, a pretty fashion and an inexpensive one. In summing up the war-time fabrics for evening wear, one might say that satin, charmeuse, crêpe meteor, chiffon, and lace and net over satin, will be most popular. A figured taffeta with an overdress of silk etamine for afternoon wear is a smart combination and is used in the design illustrated at the upper right on this page. It has that new old-fashioned air that is being adopted by so many of the new frocks. In this case, one wonders whether it is the rustle of the etamine over the silk or the bands of finely fluted silk that trim it, which give this impression. The neck-line is taken from the Dolly Varden era and is generally becoming; although quite low at the front it is high at the back. Neck-lines, by the way, are particularly interesting this year. They are as varied as they are numerous. Almost every gown at the openings had a new and unusual neck-line, and each was more interesting than the others. The one-piece gown illustrated at the top of this page may be worn in the afternoon, in the restaurant, or in the evening. It fastens at the shoulder and under the arm, and the bodice wrinkles slightly at the rather low waist-line, but is tight and trim, nevertheless. The sleeves are of the etamine, as is the straight overskirt, edged with fluted bands of the silk, which is open across the front. The skirt, like the bodice, is of the figured taffeta and is quite long and slightly full. The gown is suggested in a deep mauve shade and will be copied in the very best materials in a number of smart combinations for \$125. It is such a gown as this that a

woman of war-reduced income really needs, for she will feel well-dressed in it on many occasions through the season.

SUGGESTING ELIZABETHAN STYLES

A bit more formal, yet in the same class, is the gown shown in the upper middle on page 32. This gown is informal enough to be worn in the afternoon. It is suggested in black satin trimmed with bands of white crêpe de Chine in a heavy quality. The deep V at both back and front of the bodice is filled in with bands of white lace over white satin. Many of the new opening models show this deep V, sometimes extending below the waist-line in front in Elizabethan fashion so that the trimming that fills in the bodice at the front, fills in the skirt, as well. However, the V line stopping at the waist is both prettier and more becoming. Tiny flat bows finish the ends of this and tie the bands at the wrists. A fold of the crêpe de Chine finishes the bottom of the skirt and the cuffs. The effect is charmingly simple; although the design is rather severe in line, it is wonderfully soft in this material. This gown will be copied to measure in the best materials and workmanship for \$95.

THE SHORT SLEEVE AND THE SCARF

The Frenchwoman has done a great deal with the short sleeve and the scarf. These modes should be worn together as the scarf unquestionably complements the rather trying line of the newest sleeves. The lovely evening gown sketched at the lower left on page 32 is shown in navy blue chiffon and is trimmed with jet and bright sapphire beads. The quiet dignity of every line gives it a distinction that is unusual. The line of the neck repeats itself in an "outlined apron" made by a design of beads, and the skirt follows the same line at the ankles.

(Continued on page 86)

BE IT OF TULLE, STRAW

OR SOFT FEATHERS,

DOROTHY DICKSON HAS A

CHARM TO WEAR WITH IT

(Right) The woman who is well dressed for motoring knows that "certain satisfaction in the misfortune of her friends" who are not so lucky, which, though admittedly unworthy, is balm to the feminine heart. Such base delight may be felt by the wearer of this Saget motor coat and hat of fine castor coloured reindeer skin. The collar and cuffs and one side of the hat are lined with white leather, which shows at the edges and through a cut-out pattern on the collar. The coat is cut on loose lines, and lined with deep ivory crêpe de Chine. Turned loops finish the edges, and the only fastening is a leather button under the collar. The hat is made entirely of brown leather with a little white showing through a cut-out pattern similar to the one on the collar; from Littwitz



(Below) A Lewis turban of white dove's feathers has all the sophisticated demureness which is among the perquisites of that wisely gentle bird. The hat, which is slightly higher at the back than in the front, is completely covered by the feathers, which fall gracefully over the narrow brim of navy blue satin. The veil worn with this hat is one of the very new and invariably becoming taupe ones. The open mesh is embroidered with a taupe silk cord

(Below) In the early eighties Sarah Bernhardt startled our mothers by wearing cerise and mauve. But those were the days of woman's innocence—and now we evince no surprise when Lewis makes a hat of coarse straw in these colours. It is a wide heavy turban with a wreath of changeable taffeta flowers in cerise and mauve, and the whole thing is veiled in mauve tulle—for a mist of tulle has settled over the landscape of spring millinery, lending a becoming softness





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4. Fashion sandourah, the only belted.

An informal dinner frock is a robe

of steel buttons



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The inexpensive negligée that is also the chicest is one of the most baffling problems of the wardrobe. It is solved here, however, by this lovely one of yellow crêpe de Chine, with a belt and a binding about the neck of broad yellow picoté ribbon; \$19.75

THAT VERY RARE SPECIMEN,

THE INEXPENSIVE NEGLIGEE



BE IT OF TULLE, STRAW

OR SOFT FEATHERS,

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with lavender and purple, and blue satin forms the lower part. Purple cords are used on the shoulders, and there is a purple beaded sash; \$50; in less expensive material; \$35

THE MATERIAL OF THE MATI-

NÉE VARIES WITH THE SEASON

WHISPERS to the GIRL WITH NOTHING a YEAR

THIS is the season when the girl with nothing a year takes an inventory of the odds and ends of her last year's wardrobe, which she has kept carefully put away in a special closet, her secret base for economy and smartness. To begin with, there are hats of assorted shapes and sizes. One or two of these she will have reblocked, and another, a large shape to be worn with afternoon frocks, she will recolor by the following special process known only to herself. The hat to be coloured is spread out on a flat surface and painted with sealing-wax dissolved in alcohol. If the hat is dark, it will, of course, take only the darker shades of this dye, such as purple, dark blue, and green. This dye is very easy to make; one has merely to dissolve enough ordinary sealing-wax of the desired colour in alcohol to make a solution thick enough to cover evenly the natural colour of the hat. This is painted on in even strokes with a rather stiff brush. Besides colouring the hat, this treatment gives it a renewed stiffness and renders it practically water-proof. The advantage of this dye over the commercially prepared ones is that one may produce softer and more

Being an Invaluable Collection of Many Small

Bits of Feminine Strategy That Changes "Noth-

ing a Year" to "Something Charming to Wear"

subtle shades which are unusually becoming.

SINCE fruit trimming on hats is so much favoured this year, the girl with nothing a year would do well to search among her cherished bits of trimming and see if she can not find some passé kid or satin fruits that can be reclaimed. Kid fruits, those charming little apples, plums, and other nameless fruits that appear in bright colours on the Parisienne's hats or tucked in her furs or in the lapel of her tailored suit, are both expensive and short lived. However, after they have faded and become shabby they may be painted with the opaque water-colour known as "tempera" paint, which comes in tubes in the vivid shades that are so

smart this season. After the fruit and its tiny leaves have been painted and dried, an amusing porcelain effect may be obtained by giving them a coat of shellac. This gives the fruit a charming glaze and keeps the paint from peeling off or cracking.

WHEN the girl with nothing a year once takes the paintbrush in hand she can do things that would make the Camouflage Department take out its notebooks. There are evening slippers, for instance; she paints these with oil paint dissolved in either gasoline or naphtha or some cleaning fluid that contains naphtha. She can match practically any gown by this clever method, for it is successful not only with delicate pastel tints, but with flamboyant colours, too. Gold and silver cloth evening slippers that have become tarnished may be cleaned with some good silver polish that comes in powdered form. The powder is brushed on to the slipper dry and with a stiff brush; then it is brushed off with a clean brush, and the slipper is lightly buffed with a chamois. In these ways are the lives of evening slippers appreciably prolonged.

(Continued on page 85)



An Egyptian gandourah, cleverly belted, may masquerade as a summer frock from Paris and no one will be the wiser. This one is of gauze striped in silver and rose, and it is belted with lamé ribbon



An informal dinner frock is a real economy, for it is welcome at many occasions. One of "blonde" chiffon is light enough to be worn when one must be somewhat formally gowned



It is a costume to give with a finely pointed blue serge skirt, the perfect amateur may finish it successfully by adding a French sailor's blouse with an organdie collar. The cape below may complete the costume

MAKING FRENCH ENDS MEET

DEAR GLADYS:

Your last letter, telling me of your war work, was very interesting, especially the part in which you described your own special wartime economies. I quite agree with you that nothing but actual service at the front excuses a woman for neglecting her appearance, even in war times, and that she should keep up her reputation for smartness and make herself as attractive as possible. Your description of the frocks which you have contrived, so that one or two take the place of many, was particularly amusing to me, for that is just what we have been doing in Paris.

You ask me to tell you in return how I managed this season to remain chic in spite of the high price of materials and the impossibility of shopping where I want to. I shall confide my methods to you under a pledge of secrecy, and I may add that I have found my tricks successful, as I proved the other day when taking tea with your beautiful compatriot, Mrs. Bliss, who was herself divinely dressed, but who nevertheless complimented my appearance.

THE EGYPTIAN GANDOURAH

This is the way I set to work, with no aid but that of a clever maid. I had seen that Egyptian gandourahs of painted and embroidered chiffon, which cost a fortune, were being worn. Suddenly I remembered that there was a real one of silver and rose gauze tucked away in a trunk. I immediately looked it up and added a belt of ribbon, in the fashion which you see in the sketch at the upper left on this page, and which all the great couturiers are using with these garments. Worn over a sheath-like foundation with a straight narrow skirt and

A Parisienne Confides Some of the Secret Economies by Which She Makes Her Appearance in War Time as Smart as Ever

short sleeves (which I confess to having constructed from an old evening coat of black charmeuse) it really makes a very good effect. When I add a twist of tulle and jet for a hat, I have a charming formal summer gown which I should have probably ordered in mousseline de soie or flowered chiffon if I had not remembered the gandourah.

A PRACTICAL STREET COSTUME

For a street costume, I chose navy blue serge, and the result is sketched at the upper right on this page. The skirts of the moment, narrow and straight and yet allowing freedom of movement, offer rather too much of a problem to the amateur dressmaker, so I compromised by having this one finely pleated. Instead of a jacket, I have a loose blouse, resembling a French sailor's jumper, with a wide collar of organdie, which is really a straight strip standing out from the neck opening. There is nothing difficult about cutting this perfectly straight smock, which is not even confined at the waist with an elastic like a real sailor's blouse. I can wear this in the street without a wrap, and it very economically takes the place of washable blouses. But for chilly days, I have a cape to go with it, which I can also wear as a wrap for the evening and which is sketched at the bottom of this page. Mine is of dark blue silk tricot, lined with a pretty silk in a large design of blue and yellow foulard and ornamented at the hem with ten rows of

(Continued on page 34)



A perfect under-study to the capes from the most exclusive couturiers is this one of dark blue tricot braided and lined with striking foulard in blue and yellow

NOTHING IS MORE
FLUTTERINGLY FEM-
ININE THAN A LUCILE
EVENING GOWN; NOTH-
ING MORE STERN-
LY MASCULINE THAN
HER TAILORED SUIT

(Below) Like many of the newest modes, this gown has turned to bygone days for inspiration. Its white net bodice with a fichu and short sleeves with ruffles edged with pink and green and silver, its sash of old-rose chintz bound with old-blue and old-rose crêpe, and its draped and tucked-up skirt of upholsterer's taffeta striped in cream colour and green—all these are reminiscent of those gay earlier days of Marie Antoinette



Getting the right angle on anything, from a situation to a new hat, is really the most important thing in life. It's the angle at which Mrs. Hackett wears this white hat that makes it so desirable, with the aid of many rows of narrow Valenciennes lace that cover its surface. In all of these gowns and hats, Lucile has found charming mediums for Mrs. Hackett's English beauty. Mr. Hackett is Director General of the Dramatic and Musical Activities for the Knights of Columbus, which is providing entertainment and theatres for the army camps. He is now visiting all the camps here before going to Europe

(Below) "Trimness is far more important than trimming" announces this well-informed frock of dark blue gabardine with buttons and buckle of gun-metal and two unexpected tails at the back, turned under and lined with black satin. It has a trim vest and collar of organdie—in fact, trimness is the keynote of the whole costume, from the tip of the blue and white leather on the blue straw hat to the smart beaded bag





DEMMEYER

6

Baron de Meyer

MRS. JAMES K. HACKETT IN GOWNS AND HATS FROM LUCILE

Perhaps couturiers, like painters, take mental notes, when they walk abroad, of effects in nature which they can use later in their own creations. At all events, there is a suggestion of sunlight filtering through green leaves in this Lucile dress worn by Beatrice Beckley (Mrs. James K. Hackett) in "Why Marry?" It may be the green cotton draperies of the skirt, which any other woman would have let go at that, but which this woman gracefully manipulates as a scarf, which give this impression; or it may be the white straw hat faced with white crêpe de Chine and trimmed with a wreath of crushed white roses and small green grapes. The dress itself is of apple green chiffon over an underskirt of white tulle and an underwaist lace-trimmed and embroidered. A bunch of spring flowers is fastened at the front of the green satin girdle.

(Right) It was Madame Lanvin herself who wore this frock of black Oriental silk with Chinese lines. Lanvin is very fond of coats and frocks that slip on over the head as this does, and this season she rather fancies the strange one-sided neck opening like this one that shows an underbodice of white silk. There are, in fact, several things about this particular frock that mark it Lanvin; the queer way in which the skirt is cut in front, for instance, and the black silk stitching that gives the impression of old-fashioned quilting.

THESE COSTUMES FROM HARDY

ARE LANVIN'S LATEST EX-

PRESSIONS OF OPINION ON

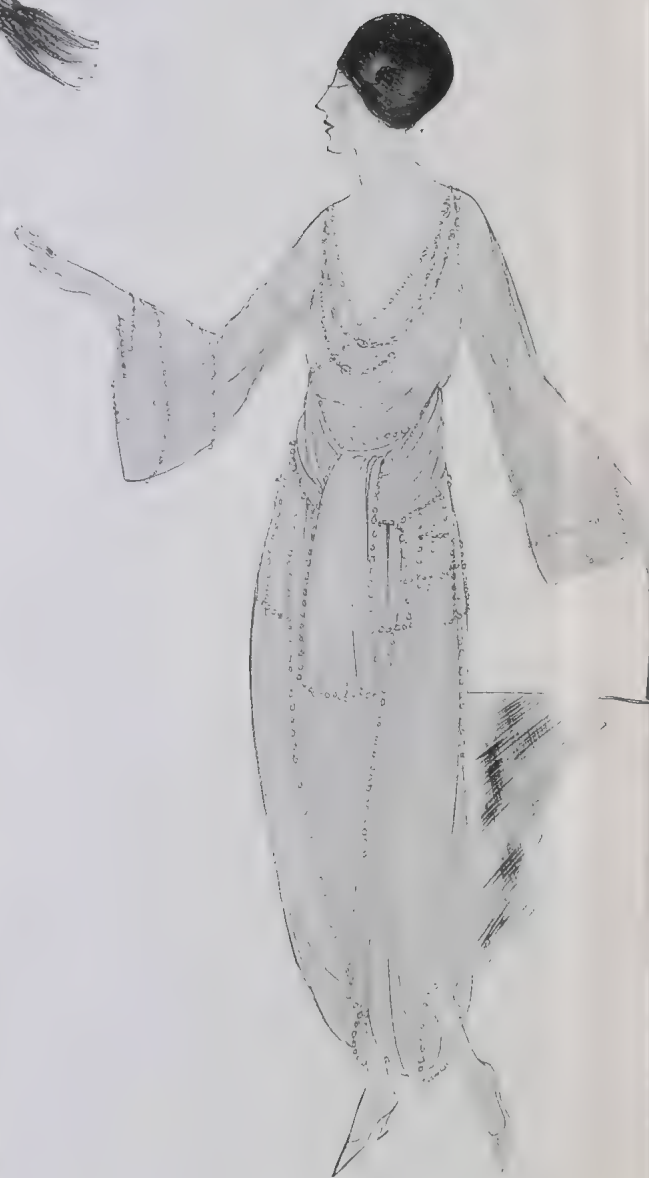
THE MODE OF THIS SPRING



To begin with, this blue serge frock makes a specialty of that new Lanvin sleeve that runs from a kimono shoulder to a square at the bottom; then it makes use of white handkerchief linen in the form of a straight collar and little gilet, both of which are crocheted in white silk. This use of lingerie on tailored frocks is typically Lanvin. The uneven yoke of the skirt is really part of the bodice, and the bands of serge on each hip are outlined with French blue grosgrain ribbon, to match the bands in the sleeves and the tabs on the right lapel.



That unusual touch of lingerie appears again on the coat of this tailored suit of blue serge in the form of a long narrow vest of two bands of white handkerchief linen, and of bands of white linen that button into the sleeves and into long openings beginning over each hip and ending at the hem. These linen bands all button in with large pearl buttons, and this makes them entirely practical, besides adding a smart touch of trimming.



An afternoon gown of hydrangea blue chiffon has characteristics that are essentially Lanvin. In this case, one sees immediately, of course, the new Lanvin sleeve, and the trimming of crystal beads reminds one that Lanvin is really mad about bead trimming in all its forms, and small wonder, too, she is so successful with it. Then, it is quite evident that there is no hem, but a decided trouser effect—another Lanvin fancy, and a very Oriental one, entirely in spirit with the swathed girdle.

THE NEW CROCHET EMBROIDERY,
IN DARING MOTIFS, OFTEN
FORMS LARGE PARTS OF FROCKS

used trimmings for them ordinarily seen only on evening dresses, but which look charming in the artificial light. These blouses make a pretty effect, and no one is supposed to wonder whether the rest of the dress under the table matches them or not. Very unusual and charming creations result from these mixtures, which will be the novelties of the season.

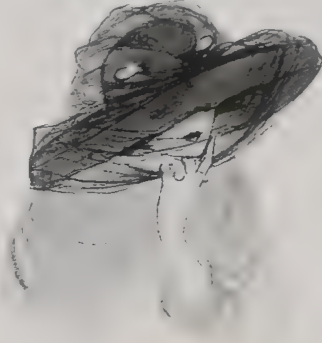
CONCERNING TRIMMINGS

A trimming made fashionable by Chéruit, which we often run across this season, is made of loops of ribbon which form a ladder effect at the side or are used to fasten a coat. These loops flutter at one side and are the making of a simple crêpe or chiffon frock. This same arrangement is also used sometimes for a sash effect on both hips. This is a stiff sort of trimming, which is new and different from what we have had recently.

Embroideries also show new points this season. We are no longer satisfied with a piece of satin or taffeta embroidered in satin-stitch, flowers, French knots, or a conventional design in coloured silks; this is no longer the idea at all. There are designs of serge cut out and applied



Mlle. Spinelli's collar is embroidery in green and white crochet, and plumes trim the grey helmet



Large shapes need not feel forsaken, since Mona Delza wears this one of blonde velours and tulle

LIGHT TOUCHES ON DARK COSTUMES
RANGE FROM PIQUÉ TO LACE
AND CRAVATS ARE IN ORDER

on silver and gold gauze. The model from Buzenet, on page 45, is an example. There is also a new scroll design, in the same material as the dress, which is applied in long motifs which cover a whole skirt and part of a corsage and certainly impress one by their novelty.

As for real embroidery, here are all the forms it takes: the newest is in tapestry or crochet, and there are motifs for skirts and blouses in cross-stitch in glaring colours; and then, too, there are parts of dresses, belts, and bands for the bottom or the side of the skirt, made of checks in two tones in crochet. All this, of course, is very original and new. One lovely dress from Martial et Armand has part of its sash embroidered, but in this case it is a row of pompons evenly spaced on a ground of the same material as the dress. On the guimpe the embroidery motifs look like buttonholes. Chinese embroidery is also much used in pale colours.—grey on grey, for example, as in the Maupas model called "Darling," on page 44.

THE NEWEST EMBROIDERY

Without doubt the newest thing of all is the Angora embroidery which adds so much to



MARTIAL ET ARMAND

Crisp white piqué makes the lapels, cuffs, and the edging on the panels of "Ginette," a black frock embroidered in blue and rose wool



MARTIAL ET ARMAND

One could not fail to notice "Concours" in grey étamine with its heavy white cravat and looped panels showing black and white toward



MARTIAL ET ARMAND

Waistcoated with white tricot and cravatting with real lace, this black and white costume, "Équipé," is very much in the present mode

(Left) "Franciscaine" is charmingly expressed by the subtle simplicity of this black and white satin dress, which counts the world well lost for a row of corozo buttons and a pair of organdie undersleeves

(Right) An Oriental sash which combines gold and fringe, two favourites of the Paris season, also suggests the name, "Salomé," for this frock, in which the corsage opens over rose tulle and gold lamé



Georgette crêpe and twill, but which surprises and rather startles us when we find it on linen and simple country materials. Doucet has several marvellous dresses trimmed in this way; it is so simple, too.

THE DETAILS OF THE SPRING MODE

If in its general lines the fashion has changed little (which is a very good thing, for in this way we can use some of our last season's frocks), at least in the details we can find something new every day,—a new sleeve, a collar which has not hitherto been seen, a skirt which is hung contrary to all established principles.

In the middle of page 41 is sketched a charming mauve dress from Lanvin, which is worn by Mlle. Rénouardt in the second act of "Mon Jeudi." The skirt is very amusing because it is noticeably shorter in front than behind, a tendency of Lanvin's dresses. She often uses, by way of trimming, a lattice-work of paste and pearls, very delicate and elegant and especially good on crêpes and satins. She also uses a mat old-gold to great effect on ribbons and fabrics. Lanvin also made the elegant costume at the left on page 41, and we find in more than one of her dresses that very decadent but charming tendency.

THE USE OF GOLD

Gold, much old-gold, appears discreetly with its mat effect on many ribbons and fabrics. Sash ends are weighted with gold motifs and finished with gold fringe; threads of gold are discreetly mixed with silk on transparent blouses; and a filigree of gold and silver often covers with its fine arabesques dresses of soft silk and taffeta. Gold braid also plays an important part on our semi-formal costumes and rescues an ordinary restaurant frock from mediocrity. Margaine Lacroix, with her dress of black chamoise, sketched at the upper right on page 44, gives us an idea of the elaborate effect which gold gives to a comparatively simple dress.

AT THE "BOEUF À LA MODE"

While we are on the subject of gold material and embroideries, I will tell you of a charming adventure I had the other evening at the famous old "Boeuf à la Mode" restaurant, down in the Palais Royal quarter, where I like to dine sometimes amid Second Empire surroundings. A young woman, wrapped in a long garment of black satin, came to sit opposite me. She raised her long grey veil, which covered her hat of old-gold, and allowed her coat to fall coquettishly, inch by inch. The effect was as dazzling as if a casket had been opened to show a precious jewel: a bloom of gold gauze, with the

(Left) A coat and skirt of braided black taffeta show a black and white waistcoat with black corozo buttons. It is evidently intended for the "five o'clock," as it has been christened "Scandal"

(Right) When this costume of black crêpe meteor had been duly embroidered in grey-blue, and given Irish crochet buttons and a front of pleated muslin, its maker was pleased to name it "Darline"



ABOVE—MAUPAS

BELOW—MARGAINE LACROIX

ABOVE—MARGAINE LACROIX

BELOW—MAUPAS

(Left) A dress created for Mlle. Yvonne Printemps has the plain short sleeves and the tight underskirt already made familiar by Paris. Any hint of severity is gracefully evaded by an overskirt of net embroidered in black jet



(Right) Coloured embroidery has had no better opportunity than in "Genevieve," a red jersey blouse, embroidered in red, blue, and green cotton, with green tassels. The underskirt is of black satin, and there is a large sash of black satin



opening at the neck in medallion shape—that new opening that is so pretty—outlined by an embroidered galloon which stands straight all around the slit. We find this neck-line on many dresses of batiste and silk. The young woman in question had, on this blouse, very loose sleeves made the width of the material and coming to the elbow; it was the ribbon of black and gold lamé run through buttonholes as far as the belt, which formed the sleeves—otherwise the effect would have been simply that of a big old veil. Her immense flat hat with noticeable wavy lines in the brim was made of pale cream tulle with a garland of gold roses.

A SURPRISING COMBINATION

This costume could not have been more becoming or more calculated to take one back to the days before the war, even if—for there is an if—this exquisite young woman had not, when she got up to go, brought us back to reality by showing a skirt of pale cream coloured etamine pleated in the simplest way, which might have been worn with a tailored coat. Her black patent leather shoes, of perfect cut simply laced, were just the thing to take her along dark streets or to the nearest Métro station. Elegance has her scheme, you see, and the most pitiless war will never get the better of her. The woman of 1918 has lent herself with good grace to restrictions of all kinds—she has got on without heat, without a carriage, without sugar in her tea; to-morrow she will not eat a single bonbon and will hardly allow herself butter on her bread, all without a word of complaint. But what she will not do is to sacrifice her elegance—never that! If you find her to-morrow living in the depths of a cellar, you may be sure she will have taken with her all her mirrors and her beauty lotions, and that every morning she will make the most careful of toilets and come out dressed as if she had just come from a perfumed boudoir.

And really, people are considering quite seriously the question of living in cellars, and there is a good deal of talk about the straw furniture with which these dugouts could be furnished temporarily. Electricity is installed, and when people know the dimensions of their cellars they can send out invitations as they would for their châteaux. Some stupid people will think this a frivolous spirit, but to me the frame of mind that adapts itself to circumstances is too charming to admit of criticism.

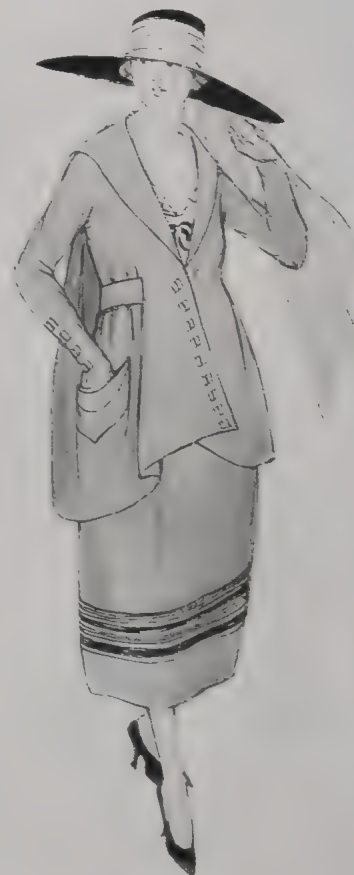
J. R. F.

FOUR MODELS FROM BUZENET

(Left) "Gentil" is of silver cloth stitched with blue thread and shows the newest of novelties, an appliqué trimming of blue serge. The narrow sash is of serge. The effect at the hips is due to the pleats and the stiffness of the material



(Right) Paris has a penchant for braid this spring, and for stitching that looks like braid, such as this on a suit of dark blue tricotine. A blouse of white silk jersey stitched to match the skirt completes "Giberte"





Madame de Werth, wearing this hat with tall ostrich feathers of tan and brown, was among General Radiguet's interested audience at the Ritz.



Banded and bordered with white crape was this widow's hat, and the lining of her cape was barred in white.



Mrs. Charles B. Alexander relieved a sober costume by diamond and onyx earrings and a black velvet band with diamond and platinum slides above her pearls.

NEW YORK GIVES *the* SPRING a SMART WELCOME

WITHOUT our realizing it spring has come upon us. The end of the season seems to have brought a quickening rather than a lessening of social activities, and benefits follow one another with more than usual rapidity. Almost every afternoon there is an entertainment of some sort at the Ritz, two or three times a week there are dances for the benefit of some war charity, and now and then there is a special night at the opera, such as that which marked the first performance of Rimsky-Korsakoff's "Le Coq d'Or."

This delightful satire on the Russians came at a particularly opportune moment and obtained a most flattering reception from an audience which included many well-known New Yorkers. One noted then numerous examples of the constantly increasing use of real flowers at night by smart women; on the evening of

Varied and Interesting Are Social Activities
And Benefits; Black, Relieved by Striking
Touches, Is Favoured for Both Day and Evening

the original production of "Le Coq d'Or," as many as a dozen women in the parterre boxes wore flowers of some sort, ranging all the way from the modest violet to the exotic camellia; the latter, by the way, continues to be the smartest of all blooms. A smart coiffure seen in the audience is sketched on page 100B at the upper right. Hair which shone like spun silver was drawn back, caught up into a softly rolled knot on the crown of the head, and held in place by two jewelled pins, one on each side.

The sweep of the hair was delightful and very unusual.

Much red is being worn at night; not soft dull tones, but bright shades bordering almost on the garish. This, no doubt, is due to the prevalence of the military idea, for New York is becoming very familiar with the striking costumes of the foreign soldiery. One of the most familiar figures about town these days is Captain Antonio Silvio Resnati, the young Italian leader in aviation, who is now giving instructions in this branch of the service to Americans. Captain Resnati, it will be recalled, was the pilot of the Caproni machine which, on the day of the Red Cross parade, made the sensational flight from Norfolk to Washington and on to New York. He is shown at the right in the photograph on the opposite page, and the young man accompanying him is Captain Ugo d'Annunzio, the son of



The scraggly black feathers at the back and the little diamond veil pin at the front gave chic to this hat which was seen at the Russell-Johnson wedding.



Barot's

General Radiguet, who was a leader in the battle of the Marne, spoke before an enthusiastic audience at the Secours Franco-Américain benefit at the Ritz.



Mrs. E. H. Harriman, a guest at the Russell-Johnson wedding, wore this graceful hat with a jet-trimmed velvet gown and carried a cut-steel purse.



At the Ritz was seen this velvet-panelled gown of gold and black brocade, its pointed train and floating tulle emphasized the effect of graceful slenderness



Press Illustrating Service

Captain d'Annunzio, the son of the famous dramatist, and Captain Resnati, Italians both, are familiar picturesque figures on the Avenue



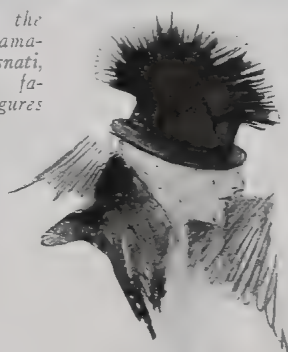
The Duchess de Chaulnes, when she dined at the Ritz one night, wore a black satin gown with a long narrow train, and her wrap was velvet and chinchilla

the famous dramatist. He, too, is an aviator and is connected with the Italian mission here.

These two young men in their splendid uniforms dined at the Ritz one evening recently, when a number of interesting people happened to be present. In another party was the Duchess de Chaulnes, sketched at the upper right on this page,—a lovely svelte figure in a slim gown of black satin with a flowing drapery of black tulle at the shoulders and a narrow black train which extended to astonishing lengths. A strand of extremely large pearls was an appropriate complement to the gown, and when she left she wrapped about her a long black velvet wrap deeply collared with chinchilla.

MUCH BLACK IS SEEN

The gown of dull black and gold brocade sketched at the upper left on this page was worn by another guest of distinguished appearance. The slender length of this straight gown trailed out into a pointed train, and at the front a long panel of a dull prune coloured velvet, so dark that it appeared black in many lights, further emphasized the effect of slenderness. A large black feather fan and the draperies of prune coloured tulle floating from each shoulder were accessories too attractive to escape notice. Much black is being worn by day as well as by night. One of the smartest black costumes which has been seen of late was that worn by Mrs. Lorillard Spencer at the concert for the benefit of the Secours Franco-Americain; it is sketched at the bottom of this page. The neckline of this gown was particularly smart with its shallow standing collar and its tiny vest of cream coloured lace. A hat of somewhat eccentric shape was set daringly atilt on the close coiffure, and pearl earrings and a strand of pearls served to lighten the general sombreness of tone. With a costume of this kind, smart women usually wear shoes with steel buckles, and Mrs. Spencer was no exception to the rule. This is a point which is well worth remembering, for there is something about the sparkle of a jewelled pin in the hat or at the throat and the repetition of the same note in the shoes which is exceedingly effective and serves to



(Left) A hat with bristling black feathers and an unusual neck chain of cut crystal with a heavy crystal pendant were the assets of one costume at the Ritz



accentuate the length of line and grace of the figure.

General René Radiguet of the French army, who is shown in the photograph on page 46, was a speaker at this benefit. He has been one of the most distinguished figures in New York society during the past season; in his blue grey uniform, touched here and there with red and decorated with an imposing number of orders, he looks every inch a soldier and never fails to invoke a lively enthusiasm in his audiences. General Radiguet's book, entitled "The Making of an Army," of which the Secretary of War of the United States has accepted the dedication, has just been issued to the public.

A NOTABLE WAR RECORD

As a boy of eighteen, General Radiguet, who is a Breton, took part in the Franco-German war of 1870, and he subsequently served in Tongking, Cochin-China, Madagascar, West Africa, Tunis, and Morocco, as well as in the present war, having more than a score of campaigns and fourteen wounds to his record. He headed a division in the battle of the Marne and was for two years in command of the French forces in the Vosges, receiving the Star of Grand Officer of the Legion of Honor, when temporarily relieved last year in order to recruit his health. He has three sons and a son-in-law now serving as officers at the front in France; his daughter has been engaged in Red Cross work since the commencement of hostilities. General Radiguet has recently sailed for France in response to a summons from the Minister of War, Premier Clemenceau.

Among those who listened to General Radiguet's talk at the Ritz was Mme. de Werth, who wore the extravagantly high hat of dull tan and brown ostrich feathers in which she is sketched on page 46 at the upper left. The Duchess de Chaulnes wore the close black tur-

(Continued on page 85)

Mrs. Lorillard Spencer, at a recent Ritz benefit, wore a black costume set off by a strand of pearls at her neck and a hat that was daringly atilt

SOCIETY AGAIN FINDS PALM BEACH

AND PLEASANT DAYS SYNONYMOUS

AT THIS RESORT, EVEN SPORTS ARE

MADE TO BENEFIT THE ALLIES



Miss Eleanor A. Sears, of Boston, has forsaken California this winter for Palm Beach, where, as usual, she has taken a very active interest in sports, playing in the tennis tournament held for the war ambulance fund of the United States National Lawn Tennis Association.

(Middle, above) Lady George Wellesley, the wife of Colonel Lord George Wellesley, who is a son of the Duke of Wellington, spent several weeks at Palm Beach recently.



© Underwood and Underwood

(Left) This photograph of Mrs. Barclay Warburton, Mrs. Edward Stotesbury and Mrs. Hermann Oelrichs, was taken in the orange grove of the estate of Mr. Stotesbury.

Mr. Henry Black, Mrs. Joseph Widener, and Miss Fifi Widener are photographed above. Mr. Widener was the highest bidder for a platinum and diamond watch which was auctioned for the tobacco fund for the Army in France, and which he promptly turned over to be auctioned again.



Four photographs by Gelsler and Andrews, from Central News Photo Service

Among the guests at Mr. Stotesbury's birthday gathering were (from left to right) Mr. John C. Bell, Mrs. William Harris, Mr. Walter Mitchell, Antonio Scotti, Mrs. William Lowe Rice, Mme. de Gama, Colonel William Harris, Mrs. Stotesbury, Mrs. Hermann Oelrichs, Mme. Schwerin, Mr. Stotesbury, and Mrs. Walter Mitchell.

A WAR CHARITY ESTABLISHED *by a* NEW YORK WOMAN

AMID the roar of official machinery in Washington, one hears as a sort of steady undertone the low hum of the untiring industry of war work. For it's all very well, of course, to send men to camps in assorted climates and altitudes, but they must be kept comfortable and properly clothed when they get there. That's why the Government is living on twenty-four hours a day, with only half an hour for luncheon, and that's why any organized relief done by women is so important—it relieves just that much pressure.

Among the prominent New Yorkers doing war work in Washington to-day is Mrs. Henry Huddleston Rogers, and it was by her initiative that workrooms were opened where socks could be knit in the plural, by machinery. Mrs. Rogers turned over several rooms in her house to the cause, and, as a beginning, had ten sock-knitting machines installed by the Army Emergency Committee. During the severe weather this winter, when warm things were particularly imperative, it was possible for Mrs. Rogers and her workers to deliver the much-needed socks every two weeks to camps and thus to fill the need of the moment.

Different branches of the Army have different groups of workers to make garments for them; the Walter Reed Hospital has a branch, and the Medical Unit is supplied with garments. The different branches work in shifts; for instance, on Wednesdays and Saturdays, the Artillery branch works; and on Mondays and Thursdays, work is done for the Infantry.

Wool has been supplied to Mrs. Rogers' workrooms through the Mrs. Harry Duryea Wool Fund, which supplies many



such workrooms where socks are made by machine and delivered to camps. This Fund was established by Mrs. Harry Duryea, of New York, and is financed by the sale of patriotic rings which Mrs. Duryea herself designed. The rings are slender circles of silver to be worn in sets of three. One ring is set with red, one with white, and the other with blue stones. These rings are sold in sets for ten dollars, and the friends of the Wool Fund have had no difficulty in accomplishing their rapid sale. These rings are merely the emblems of the Fund, as they have no intrinsic value.

Mrs. Duryea is interested in the establishing of knitting-rooms such as those directed by Mrs. Rogers, and offers her services to any group of workers within reasonable distance of New York who wish to establish a workroom through the Wool Fund. Mrs. Duryea is willing to help organize groups of women to do this work and to give such workers instruction in operating the knitting machine.

This winter it was very difficult to keep the camps supplied with socks, particularly during the very cold weather, and considering this, it would be highly desirable to have knitting-rooms established during the warm weather, when there is no pressing need for woollen things. All contributions for the furtherance of this work are sent to Mrs. Henry Huddleston Rogers at 1701 Eighth Street, Washington, D. C.

(Left, Mrs. Henry Huddleston Rogers (right) and Mrs. Evans Seawell (left) are here giving a demonstration of the sock-knitting machine that will produce fifty-two socks a day to each eight workers



The home of Mrs. Henry Huddleston Rogers in Washington is a hive of industry in which socks are made. Seated, left to right, Mrs. Robert Le Roy, Miss Josephine Patten, Mrs. Albert Gallatin, Mrs. C. C. Marsh, and Miss May Patten. Standing, Mrs. Henry Huddleston Rogers, Mrs. Evans Seawell, Miss Dorothy Hancock, Mrs. George D. Widener, Mrs. Parmy Herrick, Miss Elaine de Nagra, Mrs. Everett Colby, Mrs. Lewis Hancock, and Mrs. J. J. Rogers

IF WE WOULD WIN THIS WAR

By NEWELL DWIGHT HILLIS

THE third Liberty Loan comes at one of the gravest moments in the history of our country. Not since Fort Sumter was fired upon have thoughtful men been so disturbed as to-day. We are already sending our sons into the greatest war that ever shook our earth. All the issues vital to democracy—independence, freedom, and self-government—are at stake. It is a singular fact that the four liberties won by our fathers during four wars are now to be nobly won again or meanly lost in a single struggle against Germany. In 1776, our forefathers won liberty upon the land. In 1812, they won freedom upon the seas. In 1861, they safeguarded liberty for white men by extending liberty to black men, and therefore to men yellow, red, and brown. In 1898, they lifted a battle shield above the little land of Cuba that was being butchered by the big land of Spain, as little Belgium has been butchered by big Germany. Now, suddenly, every form of liberty won in these four wars is denied by the iron militarism and autocracy of Germany. We expect militarism in rude and savage peoples; but here is a nation that, industrially efficient, has made a return to brute force. Germany counts treaties scraps of paper; violates frontier lines; loots little Belgium; carries burglary and brigandage up to the *nth* power. Against the house burglar, the safe-breaker, the criminal with his arson, loot, dark lantern, and pistol, we build jails; and Germany has adopted a method of warfare that has turned twelve million men into murderers, thieves, and housebreakers. If Germany wins, if militarism and autocracy are to be imposed upon the earth, a perpetual eclipse will pass over the face of the sun. The whole world will become one vast volcano, with Berlin as its mouth, spouting forth passion and hate like lurid lava.

AND the crisis is imminent. Certain recent events have reminded us, with staggering insistence, of the inevitable penalties which follow upon indecision, incompetence, and uninformed optimism. Many of us are teachers of the doctrines of peace; we hate war; we believe in the schoolhouse and not the fort; in the book and not the bombshell; in the home rather than the arsenal; in free, happy, industrious cities, and not in Krupp gun works. But when the burglar breaks into your house and points a pistol, it is useless to recite a text beginning, "Blessed are the peacemakers." The burglar has dictated the weapon in advance. When the German army entered Louvain, the priests and preachers prayed; the nuns wept; the young girls besought brutal men for mercy; but all to no avail. You cannot argue with a drunken man, nor preach to the lion, nor persuade a murderous brigand who is determined to loot every house and store and factory. We must fight and win this war. We must stay the lion by a hot iron, and soldiers drunk with greed,

lust, and avarice by bayonets and bullets. But bayonets are bought with bonds. Bullets are lead and hurled by silver. It is of no importance whether we "approve" of war; it is of no importance whether we are "tired" of thinking about war. It is of vital importance that we realize that:

1. Up to the present moment the German military machine has won and is still winning.
2. Germany aims, and openly states her aim, eventually to attack the United States.
3. There is not the slightest convincing indication that Germany will "collapse" as a result of food shortage.
4. There is not the slightest convincing indication of a serious munition shortage in Germany.
5. There is not the slightest convincing indication of any shortage of men on the German front, and
6. If the war is to be won, the United States of America must win it. The greatest peril of the present moment is the fact that the people of the United States have not fully grasped what this means.

NOW that three and a half years of the great war have passed, the outlines of the battle begin to take on form, like lines of ink hitherto invisible but now brought out by the heat of war. In former years many Americans have watched German officers and merchants rising to their feet, lifting their glasses, and drinking to "The Day." The books of Bernhardt and the speeches of the Kaiser tell us that "The Day" meant the utter destruction of the British Empire and the disruption of the French Republic. The simple fact is that after Germany captured Austria's coal provinces and the iron provinces of France in 1870, she discovered that war was her best national industry, paying in a single summer's looting expedition from a thousand per cent. to ten thousand per cent., where an iron foundry or a steel plant paid her

only ten per cent. Therefore, her motto for fifty years has been, "Let farmers raise grain—we will grab it; let Belgian peasants build factories and invent tools—we will strip them; let France and England achieve wealth and gold—we will loot the storehouse, the barn, and the bank." But it was not until one-half of the Pan-German plan had been actually achieved that England awoke and the scales fell away from the eyes of France. It was only then that they comprehended. All Europe was to be Germanized and ruled from Berlin, as the central city, and the means of persuasion, carefully assembled during forty years of preparation, were to be armies, navies, battleships, and cannon.

BERNHARDI gave away the secret. In his text-book on militarism, he speaks of war as "a national industry." A good business man builds his plant, organizes his workmen, and pays

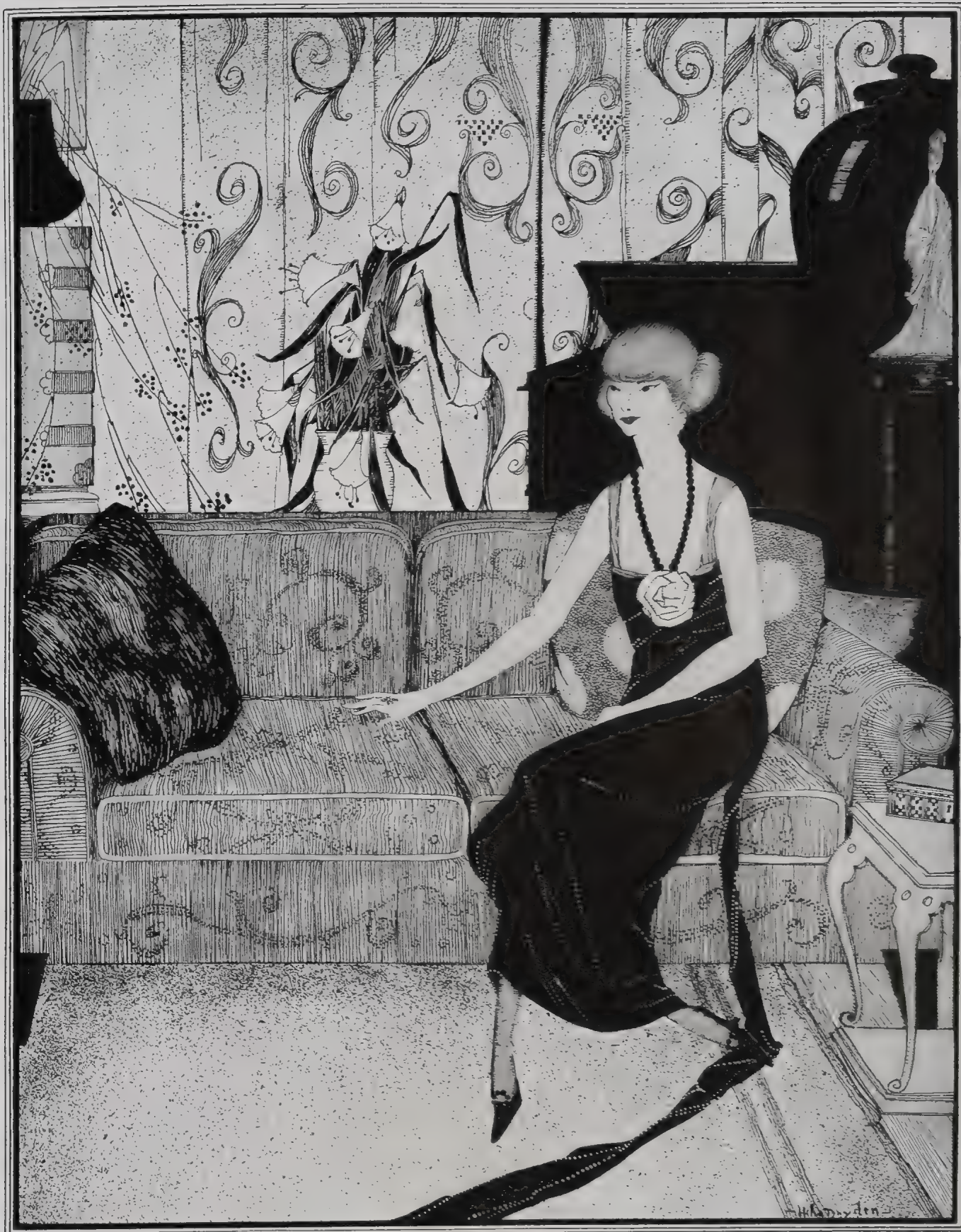
HALT the HUN!



BUY U.S. GOVERNMENT BONDS
THIRD LIBERTY LOAN

Drawing by Henry Ralceigh

(Continued on page 88)



M R S . H O W A R D C U S H I N G

A PORTRAIT IMPRESSION BY HELEN DRYDEN

Mrs. Cushing is the widow of the late Howard Gardiner Cushing, one of the most impressive figures in modern American art. Both she and her husband, though long residents of New York, were Bostonians by birth and upbringing. Partly because of her marriage to a painter of so great renown, and partly because of a strong native artistic bent of her own, Mrs. Cushing has been active in fostering many significant movements in the art of our time.

DECORATIVE ARTS at the ARCHITECTURAL LEAGUE

A MOVE emphatically in the right direction is that made by the Architectural League of New York in opening the most recent of its annual exhibitions to the concurrence of decorators and craftsmen. In Paris, the *Salon des Arts Decoratifs* has been for many years an annual event no less certain of periodic recurrence than the Salon itself, and similar exhibitions have long held a prominent place among the annual events of many other cities on the Continent.

This country, however, has been slow in awakening to the importance of the decorative arts, and the recent exhibition of the Architectural League is worthy of special note, not so much for what it actually accomplished as for the fact that it constitutes the first step in a movement which promises to lead to a new order and to give to those engaged in the decorative arts the same opportunity to show their year's accomplishment which has already long been enjoyed by painters, sculptors, and architects, who, after all, are but elder brothers of the men who follow the decorative arts.

BEAUTY IN THE MINOR ARTS

Such an opportunity will afford a much-needed stimulus to our decorative arts. Master craftsmen are created by a demand for master craftsmanship, and we as a nation have been too ready to accept mediocrity in household furnishing. Our homes of great wealth are, it is true, often furnished with remarkable beauty and impeccable taste (both usually imported), but probably no nation has ever surpassed us in the unredeemed ugliness of the furnishings which, since the decline of Colonial craftsmen and the invention of the scroll-saw, have been tolerated—nay, even adored—by the rank and file of citizens. If it be true, as many wise men hold, that the one solid foundation for a national art is a national sense of beauty so strong and so inclusive that it expresses itself in even the humblest homes and the most practical utensils, then a genuine and great service is rendered to the fine arts by these exhibitions which dignify the minor arts and, at the same time, arouse the interest and refine the



Tebbs

An example of a period room effectively modernized by its colour scheme was this mauve and grey sleeping-room designed by Hofstatter for the Architectural League



A dancing figure was the central motif for a gilt wall fixture with bouquets in coloured enamel



Harting

"The Sorceress," a batik silk hanging designed by Arthur Crisp and executed by the Myer Studios, brought the spirit of this American exhibition near that of its prototype, the Paris Salon des Arts Decoratifs



A notably fine adaptation of the crystal pendant chandelier to modern lighting was by G. E. Walter

taste of the homemakers, rich and poor, who are the great patrons of these minor arts. When we have learned to demand beauty in every detail of our homes, from the elevator grill to the butler's pantry, we shall no longer require assistance in seeing the follies and fallacies of cubism.

This year's exhibition of minor arts was, of course, an experiment; it must be judged rather on its promise than on its accomplishment, yet there was enough of accomplishment to warrant the assumption that the matter will not be dropped. Whether it continues to form a part of the Architectural League exhibition or comes to be a thing complete in itself, a decorative arts exhibition will, it seems clear, be an accepted part of each year's art events.

THE SETTING AND EXHIBITS

At a first attempt, the exhibition was, of course, entitled to a fair share of mistakes, and it did not neglect its right. Two of these mistakes were so serious as to call for special mention. The first was the ornate setting with its unhappy suggestion of the good old days of Barnum and Bailey. This setting, it is true, accomplished an ingenious partitioning of the galleries of the Fine Arts Building into many small rooms devoted to individual exhibits, but the strident colours used in the setting wrought havoc to these same exhibits. Not less serious must be counted the mistake of including in the exhibition so many furnishings which, while undoubtedly of excellent design, were of a sort which might be duplicated in almost any New York shop of high standing. Such an exhibition should, and undoubtedly will in well established, bring out the finest work of original decorators and craftsmen, such furnishings as are made "by a man for a man and not by a machine for a unit of population." For it is its function to present the finest that the decorators and craftsmen of America can accomplish, that it may aid to establish standards of taste and to create an aesthetically intelligent buying public.

Among the thoroughly satisfactory exhibits from decorators which found place in this first
(Continued on page 83)



The beautifully laid out gardens at Foxhill, with their interesting arbours, have, like so many English gardens, that well-bred aristocratic air that comes from long centuries of care and cultivation



Photographs from King

Left) The country home of Lord Reading, where he enjoys his favorite sports of golf and tennis, is at Earley, Berks. A photograph of Lord and Lady Reading is shown as the frontispiece in this issue

FOXHILL, EARLEY, BERKSHIRE ENGLAND, IS THE COUNTRY RESIDENCE OF LORD READING, THE SPECIAL AMBASSADOR FROM GREAT BRITAIN TO THE UNITED STATES



Maurice Goldberg

And now Alla Nazimova has come back to New York to present to us those ideal media for her particular art—the plays of Henrik Ibsen. Nazimova initiated her season with the first English performance in this country of "The Wild Duck," and we are promised by her manager, "Hedda Gabler," "A Doll's House," and "The Master Builder."

Brandon Tynan has what is known in the profession as a "regular Warfield part" in "Success," a play which is keeping the Harris Theatre crowded. He plays the rôle of a down-and-out actor who is allowed to vindicate himself, much after the manner of the Music Master.



Charlotte Fairchild

About Lionel Barrymore in "The Copperhead," we said in our last issue, "It does not really make any difference whether the play is good or bad, if the leading actor can deliver an impression so magnificent."



Charlotte Fairchild

S E E N o n t h e S T A G E

ONE of the most welcome bits of news delivered lately to the theatre-going public of New York is the announcement, made recently by Jacques Copeau, that a second season of Le Théâtre du Vieux Colombier is now assured. The artistic success of this imported institution was emphatic from the very outset; but, for a long time, the commercial success remained distinctly questionable. Thousands of dollars had been collected, by subscription in advance, from the members of the so-called upper circle of New York society; yet, when the time came for appearing personally, a majority of these subscribers deserted the representations of this very worthy theatre. The subscription system proved, in practice, to be more a hindrance than a help toward filling the house. The repertory programme proved, furthermore, to be bewildering to a public accustomed only to a calendar of continuous runs. People who wished to see the celebrated performance of "Les Frères Karamazov" would be turned away from the box-office because they had presented themselves on the wrong night, and would not come back again.

AT THE SIGN OF THE DOVECOT

This repertory system, also, retarded the workings of that engine for publicity that is offered by the New York press. A new bill was presented at the Sign of the Ancient Dovecot every other Tuesday night; but, nearly always, this première conflicted with some first performance in the many theatres conducted by the Messrs. Shubert or the Messrs. Klaw and Erlanger. The accredited critics of the New York newspapers attended the American productions and sent substitutes to record the doings of the French theatre. Often the reporters who were sent to "cover" the occasion were men who were not familiar with the French language and who knew nothing whatsoever in regard to the famous playwrights whose work was being represented. Therefore, in their pardonable ignorance, they hurried back to Park Row and told their many readers that the actors of the Vieux Colombier were "no better than the Washington Square Players" or any other band of ambitious amateurs, and that dramatists like Molière had nothing to say to the present generation.

It is precisely because the undertakings of the Theatre of the Ancient Dovecot have been neglected, to such a regrettable degree, by the newspapers of New York that the achievements of this institution have been singled out to occupy the place of honour in the present article, contributed to the pages of a magazine which, ever since the first appearance in this country of M. Copeau, has acknowledged his merit and proclaimed the prowess of his assembled company. Despite the tactical mistakes that were committed in the course of the laborious enterprise of setting Le Théâtre du Vieux Colombier before the theatre-going public of New York, the attendance has increased from week to week, until at last the money advanced by the original subscribers has been exceeded by the money offered casually and without *réclame* by genuine enthusiasts who have stepped in from the wintry streets and walked up to the box-office with a previously reasoned purpose.

Because of this display of sympathy from hundreds and hundreds of disinterested attendants whose names and addresses are not noted in the Social Register, it has been decided by Mr. Otto

The Success of Le Théâtre du Vieux Colombier and of Nazimova in the Plays of Ibsen Are High Points in the New York Theatre Season

By CLAYTON HAMILTON



Victor Georg

Mary Boland plays the part of one of those attractive white-linen nurses whose gentle attentions revive the hero, who, by the way, isn't sick at all in "Sick-a-Bed".



Count Strelsky

Virginia Fox Brooks adds to the attraction of the Winter Garden by her dancing and singing



Carlyle Studios

Rosa Lund (Lady Chatterbox) plays a leading rôle in "Her Country," a grim play concerning "Kultur"

Kahn and his associated circle of generous and eager patrons of the best in art that the activities of Le Théâtre du Vieux Colombier must, by all means, be continued in this country. This French company will spend the coming summer out of town, as the guests of Mr. Kahn, and will devote their leisure to rehearsing for the season that is still to follow. The magnificent support of this Mæcenat not only acknowledges the value of the work already done by the company of Le Théâtre du Vieux Colombier, but acknowledges a logical prediction of the even finer work that is still to be accomplished by M. Copeau and his associated actors.

"LE THÉÂTRE DU VIEUX COLOMBIER"

Le Théâtre du Vieux Colombier is, by far, the most interesting theatre in New York; but, because of its frequent changes of bill, it has been difficult, even for the critic of a semi-monthly magazine, to keep up with its activities, and to accord due notice to all of its achievements. Ten or twelve distinct programmes have thus far been presented, and nearly all of these have been worthy of celebration in a special article; but, with so many other plays to be reviewed, no commentator has had space enough at his disposal to assign to this repertory company the amount of attention that it has deserved. Furthermore, the press in general has been bewildered by the fact that this company is equally at ease in presenting plays of the seventeenth, eighteenth, nineteenth, and twentieth centuries. That the same actors should set forth a thrilling exhibition of a massive and soul-stirring modern tragedy like "Les Frères Karamazov," and should follow it up immediately with a delicate rendition of a Dresden-china comedy like "La Surprise de L'Amour," has appeared incredible; and many over-cautious commentators have been unwilling to believe the evidences offered to their eyes and ears. The very variety of the repertory of the Ancient Dovecot has, in this way, been productive of a certain number of unappreciative notices in the daily newspapers. In the present context, a few words of comment will be offered concerning three of the most recent programmes of Le Théâtre du Vieux Colombier,—comprising four plays, one of the seventeenth century, one of the eighteenth, one of the nineteenth, and one of the twentieth,—though the last play was originally launched in 1897.

"L'AMOUR MEDECIN" (1665)

"L'Amour Medecin" is one of the minor and least celebrated plays of Molière; and those of us who are familiar with the major works of this great master are therefore all the more indebted for this opportunity of seeing it upon the stage. This trifle, as Molière himself has told us, was invented, written, cast, rehearsed, and acted in the short space of five days, to satisfy a hurry-order from the king. But the author, at that moment, was forty-three years old; he had recently written "Don Juan," and he was about to write "Le Misanthrope." His veriest improvisations, at that period, were supported by the full strength of his genius. In consequence, "L'Amour Medecin" is still worthy of an audience, though two hundred and fifty years have passed away since that hasty week in which this farce was thrown together.

"L'Amour Medecin" is one of the many plays in which Molière attacked the humbug of the medi-

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M A K E R S o f M U S I C

THERE is a new quality of colour in the music which one hears in the concert halls this season. Whereas last year music was painted in oils, nowadays it is limned in aquarelles. For last year the German dominated all, but during these latter months of war the Teutonic influence has been swallowed up in the smoke of battle. Those who love the German genius in the arts of peace have felt the loss grievously, but they have been compensated in the familiarity with much else, new or unfamiliar, which otherwise they would not have heard.

DISTINCTIONS IN "ENEMY MUSIC"

The war, as every one knows, has been carried into the concert halls and the opera houses of the land. Colonels and corporals have led the attack and cried to their followers to join in the charge. For the first time in our national history, or at least in many decades, there has come into being a thing called "enemy music." Many sincere persons have felt that there was something disloyal in so much as listening to music composed by those who have spoken the hated German language or uttered the despised German ideas. There have, indeed, been grades of disapproval. Distinction has been drawn between "enemy music" and "enemy musicians," between the music of composers living and that of composers dead. Again, there has been a distinction drawn between the playing of German music and the singing of music in the German language. And yet again, there has been a distinction between those German artists who have maintained a discreet neutrality in the present conflict and those who have been guilty of tactless statements or acts. Much of the campaign has been waged by a few leaders and supported only half-heartedly by a great mass of the public. But all has merged into a certain silent disinclination toward the cultivation of things that are German. And as a re-

The War Invades Concert and Opera,

And Banned "Enemy Music" Is Succeeded

By Much That Is New and Interesting

By HIRAM KELLY MODERWELL



Arnold Genthe

John McCormack's return to the operatic stage this season was received with tumultuous approval. His rôles at the Metropolitan include Rodolfo in "La Bohème," Mario in "Tosca," and Pinkerton in "Madame Butterfly." McCormack has sung opera at Covent Garden and in this country with the Chicago and Hammerstein Companies.

(Left) Frieda Hempel, having completed her season at the Metropolitan Opera in February, has started on a concert tour which will take her all over the country. She is shown here as she appeared in the third act of "The Daughter of the Regiment," which was revived for her this year and in which she scored a great and memorable success.

(Right) Hipolito Lazaro, in his rôle of Lord Arturo in Bellini's "I Puritani," electrified his hearers with a high C sharp in the first act and a thrilling D natural in the last. The young tenor, still in his twenties, comes to New York with a reputation already established in South America, and a great career is predicted for him. This recent Bellini revival was notable for the presence of two other Spanish singers in the cast, Barrientos and Mardones.



Ira Hill



White Studio

sult German music has in good measure vanished from the season's programmes.

The tendency, it is true, has not gone unquestioned. There are many, whose patriotism is unquestioned, who feel that the military conduct of the war is not aided by forbidding Dr. Muck, for example, to lead the Boston Symphony Orchestra in this or that city; who are convinced that Dr. Muck's acts, if dangerous or disloyal, are the concern of the Government Secret Service and not of his audience. There are many who feel that a blind anger against German music is a sign of hysteria rather than of patriotism, and that, far from helping to win the war, it rather attracts the attention of the public to non-essentials. These persons feel that the finer ideal would be a calm cultivation of beautiful things whatever their source, in the conviction that spiritual repose strengthens rather than weakens the individual. Yet the emotions of war time are not to be bridled with reasons, and those who, in the ardour of the hour, dislike the very sight and sound of German things, receive, even from those who disagree, the respect that is due to sincere feeling. At all events, the anti-German campaign has had its effect. German music plays a far smaller part in concert and opera than it has for many years, and its place has been taken by very interesting things.

THE INNOCENTS

The banishment has not been wholesale, however. Bach, Beethoven, Mozart, and Schubert have been allowed to remain. They have not even been "interned," for they, at least, bore no relation to Prussianism. Bach desired nothing so much as to work in peace in the Church of Saint Thomas in Leipzig, to serve his fiercely Protestant God, and to raise honourably his family of thirteen children. Beethoven was known to be an ardent republican, and Mozart was

(Continued on page 81)



BARON DE MEYER

Lucien Muratore

As Prinzival, the Renaissance Chieftain, In Fevrier's Opera of "Monna Vanna"



VICTOR GEORG

Elsie Ferguson, to be an Ibsen Star

Miss Ferguson Is Soon to be Seen in a Moving Picture Version of "A Doll's House"

(Continued from page 55)

cal profession. Because he was a Frenchman, and the son of an upholsterer, he was honest to the core; and the mission of his life on earth was to expose pretences and to tear the mask away from shams. The doctors of his day were quacks; and he knew this from his own experience, because he was a chronic invalid. Therefore he took joy in holding up to ridicule the absurd pretensions of those academical practitioners who charged money for quoting Latin and invoking the time-honoured name of the almost mythological Hippocrates.

"LA SURPRISE DE L'AMOUR" (1722)

Pierre Carlet de Chamblain de Marivaux (1688-1763) is the only dramatist in history whose very name has been turned into a common noun. The word *marivaudage* is ordinarily employed in French to indicate the sort of wit that is intellectually subtle, playfully ironic, and superbly fine. Marivaux was not a robust comedian. His work is related to that of Molière as the playful poetry of Mr. Austin Dobson is related to the satiric poetry of Lord Byron. As Mr. Dobson is a minor poet, so also is Marivaux a minor playwright: in this special sense,—that he wrote for the minority. His comedies were penned, at the outset of the eighteenth century, before the overwhelming onrush of The Deluge. He was the last exponent of that super-fine and over-dainty aristocracy of France that was brought to flower in the hot-house of the *ancien régime*, before the crass democracy crashed in and opened up the architecture to the air.

The nearest relative of Marivaux within our English theatre was William Congreve; but Congreve lagged behind the moral niceness and the perfect taste of his contemporary. Marivaux lacked the masculinity of Congreve: he attempted only little tasks, but he executed these with an impeccable perfection. The theme of "La Surprise de L'Amour"—the earliest of all the memorable comedies of Marivaux—is so simple that it might seem scarcely worthy of development. A Countess and a Baron have renounced all hopes and thoughts of love, because of their many disappointments. So also—and for a similar reason—have Harlequin and Columbine, their respective body-servants. But Harlequin encounters Columbine by accident in a moonlit garden and surrenders to her charms; and these underlings, afflicted with the unavoidable disease of love, communicate it by contagion to the Baron and the Countess. This simple pattern affords sufficient basis for three acts of delicate and witty and ingratiating dialogue.

Marivaux lacks weight, and what we call "importance"; but he is one of the fine gentlemen of literary history, and it is a pleasant privilege to establish a "speaking acquaintance" over the footlights, with so punctilious a master of the art of conversation.

"LA PETITE MARQUISE" (1835)

"La Petite Marquise," by Henri Meilhac and Ludovic Halévy, the authors of "Frou-Frou," is a typical French comedy of the hey-day of the nineteenth century. It is rather naughty, very witty, and quite beautifully built. This piece approaches the same theme that was discussed, a few years later, by the great Eugène Brieux in his brilliant comedy entitled "Les Hanneçons." It tells us, in detail, that a serious-minded man can never easily succeed in ridding himself of a wife, or of a mistress, who is fluffy and flighty and ineradicably selfish. This entertaining piece is played without unusual distinction at Le Théâtre du Vieux Colombier, by reason mainly of



White

George Gaul, in Stuart Walker's impressive presentation of "The Book of Job," has all of the necessary dignity and heroism that his rôle demands

the fact that Paulette Noizeux is unable to approach the performance previously registered by the great Réjane; but excellent acting is contributed in several of the subsidiary parts.

"LES MAUVAIS BERGERS" (1897)

"Les Mauvais Bergers," by Octave Mirbeau, affords a massive study of the modern struggle between capital and labour. This play, originally acted in 1897, was written midway between the composition of "The Weavers," by Gerhart Hauptmann, and "Strife," by John Galsworthy. Mr. Galsworthy has declared in public that he had never read "The Weavers" at the time when he devoted his attention to the composition of "Strife"; but he has not been quoted in regard to the previous existence of this drama by Octave Mirbeau.

"Les Mauvais Bergers" more nearly approaches the arrangement of the well-made play than does "The Weavers"; but it is not patterned so punctiliously as "Strife." On the other hand, it excels both the German and the English drama in its intensity of sheer imaginative sympathy. "Les Mauvais Bergers," like "Strife," tells the story of a strike; and, in the French play as in the English, the greatest man of each side—the capitalists and the labourers—is undermined and broken by the senseless conflict; but the narrative of Mirbeau is more piteous and overwhelming. This great play—which was launched before its time—appeals to the tremendous sense of pathos which was appreciated by Lucretius in the immemorial phrase, "*Sunt lacrimæ rerum.*"

In the acting of this mighty play by Octave Mirbeau, the company of Le Théâtre du Vieux Colombier is shown very nearly at its best. Nobody who has seen this great performance will ever easily forget it. So impressive an experience is seldom offered in the theatre . . . "Can such things be, and over-

come us like a summer cloud, without our special wonder?" . . .

"THE WILD DUCK"

Another welcome event is the resumption by Madame Nazimova of her Ibsen repertory, under the direction of Mr. Arthur Hopkins. Her season was initiated at the Plymouth Theatre on the evening of March 11, with the first performance of "The Wild Duck" that had ever been offered in the English language in New York,—though an excellent rendition of this play had been given in the German language at the Irving Place Theatre in January, 1917, with that admirable actor, Rudolf Christians, in the rôle of Hjalmar Ekdal. Mr. Hopkins has announced that "The Wild Duck" will be followed by "Hedda Gabler," "A Doll's House," "The Master Builder," and possibly "Ghosts" and "Little Eyolf,"—in all of which Madame Nazimova has been seen and praised by the New York public in the past. These performances are so important that it seems a pity that they should not be repeated every third or fourth season, so that each new generation of our college students might be made familiar with them. The quite unusual demand for fifty-cent seats at the Plymouth Theatre gives ample indication of the ticket-buying power of the student class. There are thousands of people in New York who go to the theatre not merely for the purpose of wasting time; and these thousands are attracted by the famous plays of the greatest of all modern dramatists.

There is one point, at least, in which Madame Nazimova excels any other actor—male or female—on our stage; and this point may be defined as the art of physical suggestion. She can render with equal ease the impression of a woman old or young, tall or short, stout or slender, without actually building her body up or scaling it down, or resorting to any obvious tricks of dress or make-up.

She does this by imagining the motions that would be natural to the type of woman that she is impersonating. She changes her walk, her bodily deportment, and the hinging of her gestures, to suit the physical equipment of each special character. In "The Wild Duck," she plays Hedwig, a girl of fourteen. Her face, of course, is too mature and womanly for the part, and she acts at most moments with her face more or less averted from the audience; but in body she seems absolutely un-adult. Instead of walking like a woman, she skips sideways like a child; and nearly all her gestures are hinged loosely at the elbow. In moments of elation, she jumps up on her toes and claps her hands; and her entire bodily deportment evinces a most careful study of the movements that are natural to children.

"The Wild Duck" was written in 1884; and New York has waited over-long to see it. It is one of the most impressive plays of Ibsen, and one of the most interesting in the theatre. There is much more laughter in this tragi-comedy than in any other of the author's social dramas, with the single exception of "An Enemy of the People"; but this laughter is saturnine and bitter and sardonic. Except for the inevitable suicide of Hedwig, "The Wild Duck" would be classed as a comedy; but it is surely the most terrible comedy that was ever penned. It is terrible mainly by reason of its absolute fidelity to life,—so that everybody recognizes in the sorry people on the stage some traits of his own character and other traits that are exemplified habitually by his dearest friends. For instance, those of us who are artists, or who try to be artists, or who think that we are artists, are doomed to lie awake for many nights and to be haunted by a fear that the resemblance to ourselves of the detested Hjalmar Ekdal is more than accidental; and idealists like Trotzky (if, indeed, this miserable man may be regarded as sincere) must surely wish to shoot themselves after seeing the depiction on the stage of that damnable and damned idealist whose destiny it was to sit forever as the thirteenth at the table.

Ibsen wrote this play in a moment of reaction that followed hard upon the heels of his expression of a dauntless optimism in "An Enemy of the People." "The Wild Duck" reveals his mind in a mood of sourness and disenchantment. He hated the world, in 1884, because he had been led to doubt himself and to question the practical validity of his own purpose to tell the truth although the heavens fall and strip the humdrum ordinary citizen of his life-illusion. From this momentary mood he afterwards recovered, and began once more to climb a tall, tall tower, and to hang a wreath about it, and to hearken to the mystic music of harps in the air. But "The Wild Duck" was written *de profundis*; and, when we listen to it now, it is as if the deep had called unto the deep.

The general performance of this play is unusually fine. Mr. Lionel Atwill as Hjalmar, Mr. Harry Mastayer as Gregers Werle, Mr. Edward Connelly as Old Ekdal, and Miss Amy Veness as Gina are worthy of especial commendation. The settings designed by Mr. Robert Edmond Jones are simple and effective; and the stage-direction of Mr. Hopkins is, as usual, exemplary.

"MRS. WARREN'S PROFESSION"

"Mrs. Warren's Profession" was first produced so long ago as 1894,—many years before its gifted author had grown bold enough to declare his independence of the inherited conventions of "the well-made play." It is, therefore, far more interesting in the theatre than his later

(Continued on page 83)



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Margaret Anglin, in "Medea"

It Was, By Common Consent, In This Great Tragedy by Euripides That Miss Anglin Attained the Highest Point of Artistic Achievement In Her Notable Season of Greek Drama

La Puissance de la France

The Qualities That Will Win the War

By ALLEN TUCKER

IT was in Paris, at the Hippodrome, that I saw a cinema called "La Puissance de la France."

It showed the whole war effort of the French; the cattle in the pens, the food-stuffs, the factories, the munitions, the workmen in shop and field, the fighting at the front, and the battles in the air. The whole film gave an excellent idea of the work that France is doing.

It is this same Hippodrome that is the background of the picture that Dégas painted of the acrobat hanging in midair; and it was curious to recognize it, and then to think of another picture, which, recently, I had been shown by a friend. It was an early portrait by Dégas; a man, seated, and a woman standing with two children by her side. The woman and the children were all in full-skirted dress, with the hair brought smoothly back from the faces.

The three figures, seen and apprehended so largely, so calmly, so simply, make one almost regret that Dégas—(but I must not run into picture criticism)—the three figures had been painted so *greatly*, that suddenly the idea came to me, that they might also stand for a vision of La Puissance de la France. For that is how the French are standing now, calmly facing the facts, looking steadfastly at the foe, with their children beside them. And one feels that art, as always, shows the essential, is the essential; and that to her artists as well as to her soldiers, France owes the creation of that spirit that has made the world stand amazed, with eyes wet with tears of pride and gratitude.

We outsiders never really know much about France; a little is all that any of us can ever know. She is so self-contained that we do not get *inside*. All we can do is to apprehend, from the outside, the things that are within.

IT was strange to be back again; once more to slide up the Gironde; to see the buildings, the deep yellow of the autumn vine leaves, the grey of a church tower—that warm grey, the quality of which cannot be conveyed in words—to see again (one always sees them newly, freshly, they have that quality), the poplar trees rising against the grey sky, with a poignancy that is almost like a cry.

There it all was; the same, and yet quite different, for in the two years that I had not seen her, France had won victory after victory, from Verdun to Malmaison, had given and given of her strength and then had had enough to spare, so that she was the first to get her troops into Italy.

In spite of all her victories I had arrived at the black moment. Russia collapsed, Italy in



WAR RAGES IN FRANCE

A poster by Harry Townsend which the United States Food Administration will use in its campaign for the conservation of foodstuffs. Mr. Townsend is one of the American artists chosen by the Government to go to the French front and make official drawings of our forces in the field.

route, and France facing it all as calmly, as nobly, as the woman in the picture by Dégas.

THE lot of some of us is to see things, in France, with our eyes, and we get our impressions, not from the talk of generals or statesmen, but from finding the roses still blooming in the Tuileries, blooming in December, while the fountain, where as a little boy, I sailed boats, is covered with ice, or from seeing the plane-trees holding back the setting sun with their glittering, glistening leaves, shining against the side of the Madeleine that shows—only a flat, quivering grey—against the light.

One understands France more easily when one sees Petain's headquarters, "Le Grand Q. G." Here, with no bustle, no foam-flecked horses, with only an occasional motor, only two sentries, one realizes that this people has settled down into the business of war. When one finds in an office of the Ministre de la Guerre, one room filled with typewriters and, in the next, two women doing embroidery, somehow one understands that this nation can accomplish the task, the biggest task in the world, with an ease and calmness that is almost disconcerting.

I think at present one feels the power more, the steady power that has replaced or reinforced what I felt in France so strongly two years ago, that sense of a leaping spirit, the

power that will see this thing through to the end.

On a morning, I saw, turning by the Obelisk, vaguely through the sun-colored mist, a little black funeral. The hearse and the walking people, so very black, and the flame of the tricolor over the coffin; and I thought of Napoleon's phrase, at the battle of the Pyramids, "Forty centuries look down on you," and I felt that here again was the same people that carried Democracy over the face of the world, and made the thrones of the kings shake and fall, until crowns and sceptres were only rattles to play with, and the doctrine of the rights of man was an established fact. And I knew that the dead boy of the so little funeral, gave himself, as this people have all for so long given themselves—for liberty.

PARIS, of course, always gives visually, to everyone, the emanation of her spirit. One cannot escape

it, and now, at night with only dim lights, she is more wonderful, more beautiful than ever. Frémiet's Jeanne d'Arc, the light reflected from her gold, suggesting rather than defining her against the tall dark of the houses, the houses entirely deep dark blue, except for a line of orange light, where a curtain is not tightly drawn, seeming almost like the ghost of the glorious Maid, come back from the land between the stars, to revisit the city where sleeps that other great soldier "among the people that he loved so well." And then the Place de la Concorde at night, faintly lit, the Obelisk, pinkish, looking like a thin shaft of pale flame, rising behind the figure of Strassburg, sitting in deepest shadow.

ONE loves old things because of the people who have owned them, lived in them, worn them, cared for them. Old things have picked up and kept alive the souls of the splendid dead, and seem to understand one, else why should the buttresses of the side of Notre Dame all seem to lean toward one, to wish to enfold, to comfort us as one passes? Inside, once again, with the nave, soaring higher than a sky, and there at the altar, near the door, are the Allied flags, the quiet, terrible flags, hanging so still, our own now with them, its gallant stripes and field of shining stars never looking more beautiful, hanging so still, while, in front, flame the tall candles for the repose of the souls of the men who have died for—for you and for me.

It is another experience to go to —'s studio. You hear him fumbling to find the door. It opens and he stands there, blind, and receives you, and then, in his faded uniform, sitting in his chair, (Continued on page 87)



L. E. McCONNELL, JR.
Transportation Section, American
Red Cross



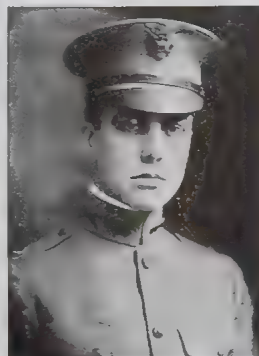
HUGH O'CONNOR
2nd Lieutenant, U. S. R., 304th
Field Artillery, U. S. N. A.,
A. E. F.



FREDERICK LE BARON
FOOTE
2nd Lieutenant, U. S. R., Bat-
tery D, 333rd Field Artillery,
U. S. N. A.



CHARLES W. REYNOLDS
Ship's Cook, U. S. N. R.



FRANK B. TIEBOUT
1st Lieutenant, U. S. R.,
Co. H, 205th Infantry,
U. S. N. A.



P. ERSKINE BARKER
Private, 177th Infantry,
U. S. N. G.



JOHN R. BUCKLEY
2nd Lieutenant, U. S. R.,
Battery E, 332nd Field
Artillery, U. S. N. A.



MURRAY KITCHEN
Chief Yeoman, U. S. N.,
A. E. F.



ALLAN HOVEY
1st Lieut., U. S. R., Signal Corps,
U. S. N. A.



JAMES H. SCHOFIELD
Private, Co. K, 105th Infantry,
U. S. N. G.



NELSON ALDRICH SLY
Cadet, Aviation Section,
U. S. S. E. R. C.



L. A. PETERSON
Seaman, Mine Sweeping
Division, U. S. N. R. F.

Faces We Miss in the Offices of Vogue

THIRTY-TWO members of our editorial and business staff are now in uniform, having left the service of Vanity Fair—and of Vogue—to enter the service of their country. If they give as good an account of themselves in France as they have in our magazine, Potsdam is sure to hear of them.

While we asked all of them to send us their pictures, many of them failed, unfortunately, to respond in time to be included on these pages. Those whose pictures do not appear are, H. Burns, Private, 106th Infantry, U. S. N. G.; C. C. Hall, Private, U. S. N. A.; H. S. Loomis, Cadet Aviator;



GEORGE E. DYKE
1st Lieutenant, U. S. R., Bat-
tery B, 306th Field Artillery,
U. S. N. A.



BARRETT ANDREWS
Major, Motor Transport
Division, U. S. A., A. E. F.



MEREDITH WOOD
2nd Lieutenant, U. S. R., Head-
quarters Co., 308th Infantry,
U. S. N. A.



SAMUEL C. SMART
Cadet, Aviation Section, U. S. S. E.
R. C., A. E. F.



C. T. SEYMOUR
Private, 20th Ambulance
Co., U. S. A.



ROBERT T. CHAPLIN
2nd Lieutenant,
Coast Artillery, U. S. A.



HOWARD KELLY
Corporal, Co. K, 165th
Infantry, U. S. N. G., A. E. F.
*Brother of "Kelly of the
Foreign Legion"*



JOHN B. McHUGH
Private, 165th Infantry,
U. S. N. G., A. E. F.



CHARLES ELLERY THAYER
Chief Petty Officer,
U. S. N. R. F.



THEODORE PECK
2nd Lieutenant, U. S. R.,
Aviation Section, Signal Corps



PETER A. WILKINSON
Ensign,
U. S. N. R. F.



JOSEPH J. HARDIE
Sergeant, 23rd Engineers, U. S. A.,
A. E. F.

George McLafferty, Private, U. S. N. A.; H. J. Moran, Sergeant, N. A.; Mitchell Noxon, Private, U. S. N. A.; T. L. Ryan, 2nd Lieutenant, U. S. R.; Field Artillery, U. S. N. A.; G. M. Stevens, Ensign, U. S. N.; C. E. Thayer, Yeoman, U. S. N.; J. J. Whitehead, Ordnance Dept., U. S. A. Many of these photographs were taken in uniforms of a lower grade in the service than that now held; but the present rank of the individual is given in every case where this is known. The mystic letters indicate the following

facts: U. S. A.—United States Army; U. S. R.—United States Officers Reserve Corps; U. S. N. A.—United States National Army; U. S. N. G.—United States National Guard; U. S. N.—United States Navy; U. S. N. R. F.—United States Naval Reserve Force; U. S. S. E. R. C.—U. S. Signal Enlisted Reserve Corps; A. E. F.—American Expeditionary Force. Those with the latter designation are actually in France. Vogue takes off its hat to these tried and true friends and wishes them the best of luck.



Capt. Féquant's fight with the German, after the raid on Saarbrücken



Féquant, killed, caught by his pilot as he was falling from the machine



Landing Capt. Féquant's body at the aviation field after the duel above the clouds

The Fateful Drama of the Saarbrücken Raid

From Paintings by Lieut. Henri Farré, the French Aviator Artist at Present in America

AMONG the hundred and fifty canvases of "Sky Fighters in France," shown at the Anderson Galleries, were these three picturing the tragic death of Capt. Albert Féquant, one of the most experienced aviators of France. Capt. Féquant took part, with many others, in the first French reprisal raid on Saarbrücken, in June, 1916. His pilot was Sergeant Niox. Homeward bound, after the successful accomplishment of their mission, they were attacked by two Boche machines. One turned and fled. The second was flying just ahead and just below Féquant. The Frenchman stood up in order to fire more accurately,

whereupon the German turned his machine gun on him and killed him. Capt. Féquant dropped, and would have fallen out of the car if Niox had not seized him with one hand. Using the other to operate his controls, Niox dived into a cloud and landed safely, an hour later, at his aviation field. Another French airplane, also returning from the raid, had witnessed the combat. It speeded toward the Boche, attacked him and drove him to earth in flames. The conquering French aviator was Philippe Féquant, and he did not know, until he landed again on the home field, that he had avenged the death of his own brother.



Northend

A LITTLE PORTFOLIO *of* GOOD INTERIORS

A melange furniture composition, distinguished for its appreciation of the styles, is found in this grouping in the home of Demarest Lloyd, Esq., Boston, Mass. The chairs are early 17th Century Italian, upholstered in rich gold brocade; the console is late 18th Century Italian; the mirror has a Spanish Renaissance frame. To the composition is given a worthy background of panelled natural wood. Lee Porter of Wingate & Son, decorator



Fuermann

Four rooms from the residence of Mrs. Laurance H. Armour, Lake Forest, Ill. The living room combines in restraint 18th Century Italian, French and some English furniture. Walls pale Adam green, rug grey

The simplicity of the dining room is found in the panelled background, the fireplace and the combination of Heppelwhite chairs with a Phyfe table. Vertical lines of hangings counteract the effect of broad doors





The library is a comfortable working room, with dignified open shelves, deep and comfortable chairs and a painted writing table in front of the windows. Miss Gheen, decorator of these rooms

In this bedroom the curtains are champagne coloured silk with blue fringe. The cabinet is an 18th Century Italian reproduction. A late 18th Century Italian window seat serves for dressing table bench





It is a fallacy that paved floors are necessarily cold, cheerless and uncomfortable. One can have as many or as few rugs as desired, and from the house-keeper's point of view the arrangement lightens work, as such a floor can be readily mopped up. Moreover, it has visible solidity which conveys a satisfying sense to the eye. Both these points are illustrated in the living room shown below. The floor is paved with small biscuit-coloured quarries. A hallway adjoining is paved with checkered black and white marble tiles. George Howe, architect



As a flooring for a country house entrance hall, no medium is as satisfactory as a paved floor. This is from "Allonby," Laverock, Pa., the residence of Charles Platt, 3rd, Esq. J. P. Simms, architect



The paved floor contrasts well with the wood floor and also blends harmoniously with it. This is well illustrated by the short gallery above. It is paved with red quarry tiles. Edmund B. Gilchrist, architect

Another type of entrance hall has a pattern of small irregular quarries studded with lozenge-shaped inserts, the tiles are surrounded by a border the same tone as the walls, giving a rug effect. Wilson Eyre & McIlwaine, architects

A paved floor allows greater latitude than does a carpeted floor in the choice of hangings used with it. In the living room below, the dark red decorative tile floor gives a setting to the tapestry. Courtesy of George Leland Hunter



The solarium almost requires a paved floor. Here large red quarry tiles are used. Wilson Eyre & McIlwaine, architects



NEW AND CHARMING SPRING FURNITURE FOR

PORCHES AND SUN ROOMS SHOWS THESE

DESIGNS IN WICKER AND IN PAINTED WOOD



(Above) A windowed corner and this painted furniture with an unusual tree design provides just the right setting for a tempting breakfast or lunch. The furniture comes in old ivory, Naples yellow, and a soft grey green; table, 2 by 6 feet. The stand for the samovar has a convenient shelf below; from Mrs. A. Van R. Barnewall



(Left) The lover of odd but graceful wicker pieces should treasure this Highgate chair and the basket shown with it. The chair with side pockets for one's knitting and an entertaining book is a pleasant retreat that invites the idle hour; from Joseph P. McHugh and Son



(Left) Its spreading arms and ample proportions make this reed chair an unusually comfortable one. It may be painted any colour to accommodate its surroundings; the Reed Shop

The summer porch or loggia will be enhanced by this wicker furniture in a new design as comfortable as it is graceful. It comes in natural wicker, or it may be painted any colour. Nozel, too, is the mirror-topped table, one of a nest of three; from Joseph P. McHugh and Son

Reminiscent of Ostend is this two-seated willow sun chair with brilliant wide stripes of orange and green on cushion and awning. It is protection against the rays of the sun and cool breezes alike; height, 5 feet, 8 inches; from Joseph P. McHugh and Son



(Right) While April breezes are still blowing, the sun parlour attractive with spring blossoms is perhaps the pleasantest place. Here is a smart combination of Venetian lacquered furniture decorated in mustard yellow; it combines a luxurious settee with a variety of cushions, rush-seated chairs, a green and blue striped upholstered chair, a standing bird-cage, and a pair of old Spanish oil-jars, and a tall stand-ard for greens as well; from Chamberlin Dodds

GAY NEW CHINTZES COME TO CHEER US

WHAT we most require in our homes these days is cheerfulness and plenty of it, and so it is natural enough to turn to the gay chintzes and cretonnes which have a friendly fashion of rescuing us from a dull and drab existence. Despite war conditions, there is a goodly variety of these decorative fabrics to be had this spring, ranging from the inexpensive ones of simple design to the elaborate ones suitable for more elaborate rooms.

PATRIOTIC FABRICS FROM FRANCE

First of all, as most indicative of the times and of the splendid spirit of France, we must tell of the *toiles de guerre*. About this time last year Vogue showed sketches made by that courageous young Frenchman, Jean Lauer, who in his leisure moments at the front created designs which tell in quaint pictures the story of the war. They were not gruesome, as one might suppose, but were filled with the vigour and beauty of an unconquerable spirit; now these very designs appear in new spring fabrics so that she who reads may buy. Among these patriotic fabrics is the one shown at the lower left on this page; on a white ground are cleverly placed stripes of the tricolour in pleasantly subdued tones, and interwoven with these are the victorious laurel branches caught in bow-knots, with an occasional star to guide them. This pattern is printed on a durable cotton and linen fabric, fifty inches wide. Another quaint design, pictured at the lower right on this page, shows the Allies in ovals with glimpses of triumphal

Birds of Brilliant Plumage and Gayer

Flowers Than Bloom in Any Garden Are

Gathered on These Decorative Fabrics

arches and cannons in the background. The colouring is again the tricolour with green added to a linen coloured ground. This, too, is a cotton and linen fabric fifty inches wide, as is a third, shown in the lower middle of this page, in which the figure of France is gazing down a vista of poplars at the rising sun of victory, with the crossed flags of her Allies—ours among them—all in their own true colours on a linen ground.

SOME UNUSUAL GLAZED CHINTZES

There is a continuous demand, now that we have learned the art of using them, for glazed chintzes, especially for window-shades. The large illustration in the upper middle of this page shows a smart wide green and white striped shade of this material and a delightful curtain with a design of natural colour calla-lilies on a deliciously pale cool green background. This glazed flowered chintz is shown in detail in the smaller illustration just below and is twenty-five inches wide. It has great distinction and charm. Another new material, which is very charming for the country house, is a mohair cloth with a mauve design on a checked blue, tan, and green background. This material, which comes in other colour combinations, is shown at the upper right on page 71. It is fifty inches wide and has the advantage of being exceedingly durable and of not requiring a lining, as the light filtering through only adds to its beauty. A beautiful linen from across the seas is pictured second from the left at the bottom on page 71. It is distinguished in its de-



G. W. Harting

Glazed chintz makes the striped window-shades, the slip-cover, and the flowered curtains. Flowered chintz, \$1.50 a yard; striped, 90 cents



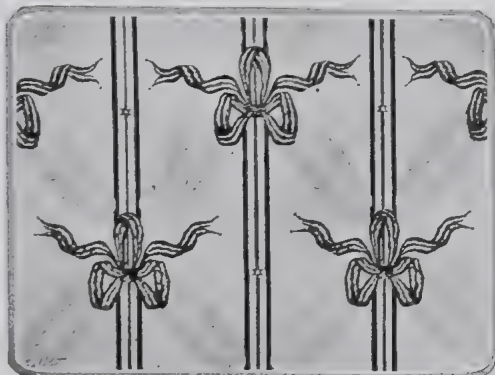
A black chintz has gaily coloured baskets of flowers swinging from a quaint design of branches and foliage; \$2.40 a yard



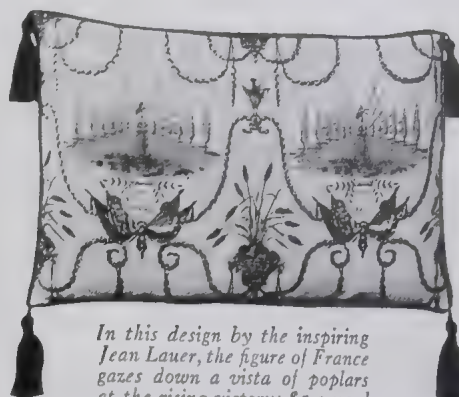
(Left) Very restful for a country living-room is this glazed chintz, shown also above, of pale green with calla-lilies in their natural colours



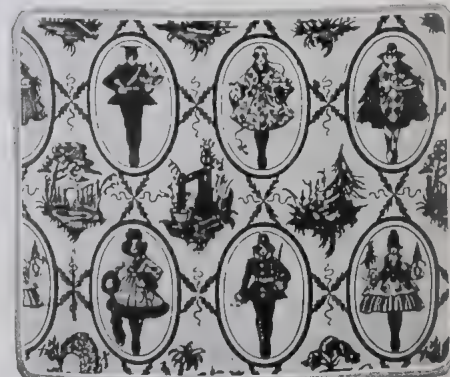
Putty colour is an effective background for a design of vivid blue ribbon and baskets of mulberry and rose; \$5.65 a yard



The spirit of France is picturesquely represented in this "toile de guerre" with its tricolour stripes and bow-knots; \$5 a yard



In this design by the inspiring Jean Lauer, the figure of France gazes down a vista of poplars at the rising victory; \$5 a yard



In this picturesque "toile de guerre" our Allies are quaintly represented in ovals on a linen coloured ground; \$5 a yard



Mattie Edwards Hewitt Studio



A hand-blocked French print has gaily coloured bouquets and garlands against a vivid blue green background; \$5 a yard



Slip-covers should be well tailored, as is this one of blue with a rose, blue, and green basket design; decorations by Miss Swift

sign of gay parrots and kingfishers surrounded by flowers and foliage, and it would be particularly suitable for a living-room. It is an exceptionally good quality and is thirty-two inches wide. Another living-room chintz, sketched in the middle and to the left on page 70, has a black background with yellow baskets filled with peacock blue, Chinese yellow, and terra-cotta flowers swinging gaily from wood colour branches. This material is thirty-two inches wide. When used for curtains and slip-covers in a drawing-room, with a brilliant sapphire blue plain satin on some of the furniture and terra-cotta colour taffeta cushions, it gives an unusually happy effect.

We take chintz slip-covers so much as a matter of course these days that we sometimes fail to notice the necessity of having them carefully fitted and beautifully cut. The well-tailored one illustrated at the upper left on this page has good reason to be proud of itself. It offers all the advantages of an upholstered chair with a pleasant certainty



One of the few all-linen fabrics still available is this French chintz in delicate pastel shades, rose, blue, and tan; \$5.25 a yard



Another all-linen chintz from France is this one with a delicate blue floral design on a cream colour background; \$5 a yard

These curtains are of mohair cloth, a new fabric, which is especially charming with the light through it; decorations by Miss Swift

that the gay blue chintz with its brightly coloured basket design may be removed and tubbed. The material is a domestic cretonne, thirty-two inches wide. A ruffled valance or a pleated one, a straight one or one shaped with a small fringe trimming, are equally good. There are countless delightful chintzes suitable for these slip-covers. Two particularly lovely ones, made before the governments set their seals of disapproval on the use of flax, are sketched in the middle of this

page and are entirely of linen, delicate in design and pastel in colouring. Both of these materials are fifty inches wide. There is also a brilliant orange linen with masses of orange blossoms and blue birds which would be delightful on a sun-porch. This material, also fifty inches wide, is sketched second from the right at the bottom on this page.



A domestic design which will lend charm and individuality to the country house has a tan background and a blue basket filled with gay flowers and fruits; 90 cents a yard



Parrots vie with friendly kingfishers in their gay colorings, on this imported chintz; \$5.25 a yard



Delightful for a sun-porch is this orange linen with flowers, fruit, and a jolly little bluebird; \$4.50 a yard



A domestic material which is particularly suitable for spring slip-covers has an old French design with gold stripes and a purple and blue design on poplin; 70 cents a yard

THREE DELIGHTFUL

BITS OF FASHION

NEWS THAT COME

FROM LONDON TOWN



(Below) Idare made this flower-like negligée of soft green Georgette crêpe over pink, thickly embroidered with gold from knee to hem. The girdle is a harmonious blending of pink and mauve ribbons, and the quaint little cap is a bit of fine lace and jaisille ribbon put together with Idare's own delightful ingenuity

Whoever saw Lillah McCarthy, the wife of Granville Barker, during their season in America, remembers the stately dignity with which she wears her clothes. In "One Hour of Life," however, she surpasses even her own high standard of beauty and decoration when she wears this wrap of gleaming gold tissue brocaded with velvet flowers. Its rich and symmetrical folds are weighted into place by heavily jewelled tassels

A Chinese coat of orchid coloured Georgette crêpe is bound to be a delightful affair, but it has an added air of originality when Idare places four little bows with an amusing touch at regular intervals up the back. Altogether it has that charmingly careful look that a woman takes so much pains to attain



Rita Martin



Rita Martin



A quaint little tucker of net and some narrow flutings of the dimity or of the organdie which makes the frock are two explanations of its charm. The short sleeves, the tight bodice, and the bouffant skirt are others, and a fluffy be-ribboned petticoat may be still one more



As simple and demure as one could wish is this frock with bands of tiny vertical tucks as its only trimming. The upper three sketches are original designs by Porter Woodruff



The designer thought of all the delightful qualities that belong to the sweet girl graduate and then put them into this fluffy bouffant frock which may be of dimity or organdie. Tiny cordings finish every edge and long ends of narrow white ribbon flutter front and back



This frock is simplicity itself turned into white voile. The skirt is tuckered and the waist is trimmed with an excellent imitation lace edging, and it is offered at an extraordinarily reasonable price; \$16.50



The strictest school authorities couldn't find fault with this girlish frock of crepe Georgia, trimmed with pleated ruffles; price, \$26.50



White net is charmingly youthful in this fluffy graduation frock with many rows of cordings on each of the three tiers that make the skirt, and a narrow fluting edging the collar and sleeves; \$26.50

Note — Patterns of the three upper designs will be cut to order in size 36 bust measure; price, \$3; sizes 38 to 40 bust measure, price, \$5. The \$5 service includes a pinned as well as a flat pattern

COMMENCEMENT DAY is the first tremendously important occasion in the life of the young girl. It usually marks the end of her school-days and the beginning of the most carefree and delightful period of her life. And while it is not quite as important an event as her debut, and by no means as serious an occasion as her wedding, it is nevertheless a day which she will always remember and an occasion at which she naturally wishes to look her daintiest and prettiest.

There was a time when a graduation dress assumed an importance second only to the wedding

YOUTH AND SIMPLICITY STITCHED INTO FROCKS FOR THE SWEET GIRL GRADUATE

dress. It was an elaborate affair, ornamented with lace and delicate needlework and adorned with many fluttering ribbons. No doubt, in many cases, it was far more elaborate than was appropriate for the occasion or the youth of the girl. And, because of this and a tendency towards a spirit of rivalry in dress, there has, during the last few years, been a complete change of feeling about this matter. Many schools have adopted the plan of having all the graduates dress alike and very simply. Other schools have limited the amount of expenditure for these

(Continued on page 86)

S E E N i n t h e S H O P S



With each small picoted ruffle on the cuffs and the surplice collar of this fine white voile blouse goes insertion of narrow Valenciennes lace; \$5.95



An envelope purse well chosen is one of patent leather with rows of red stitching and a gold-plated clasp; 6½ inches long; \$7.50



This Georgette crêpe blouse, in soft colourings, combines the advantages of simple tailored lines with dainty flutterings and Valenciennes lace; \$6.95

THE inevitable reaction against false economy in the buying of clothes has been followed by an equally sensible reaction against the use of unnecessarily and depressingly sombre colour schemes. While khaki colour and olive drab and the various other military shades of tan are often used as the predominating tones, brilliant touches are introduced in many delightful ways. When there are so many charmingly patterned foulards to be had, dull monotony in dress really has no excuse for being. And even when one dark tone is used, it is, often re-

lieved, by gayer brightening colours.

This is illustrated in the attractive combination of foulard and Georgette crêpe sketched at the lower left on page 75. The crêpe overdress is finished with wide pointed tucks, which serve to emphasize the narrow ankle line lately approved by Paris. Bright beads—they're for cheer—appear on the flaring cuffs and are repeated on the long heavily fringed sash ends. In either blue and white or black and white foulard with blue or black Georgette crêpe, this frock would be extremely useful to wear for shopping expeditions and lunch in town on the first summer days. A more tailored interpretation of the foulard frock is sketched at the lower right on the same page. Wide bands of serge extend the length of the skirt both back and front and

form the skeleton of the bolero on the blouse. The girdle is a soft cerise satin ribbon, and the collar and tiny vestee are daintily made of white embroidered batiste. This foulard is really unusual, with its design of cerise and white cherries on a navy blue ground.

The narrowest of tucks and the smallest of satin-covered buttons are used on the Georgette crêpe frock sketched on page 75 at the upper left. Whether the colour of the whole frock be navy, tan, dull blue, or grey, the soft sheen of the satin collar and cuffs contrasts pleasingly with the flat texture of the crêpe.

The frock sketched at the upper right on page 75 is of crêpe de Chine in a very good quality; it is simple in every way, with many rows of cording on the wide loose girdle and the bottom of the tunic.

An unusual feature of this dress is that the rather tight underskirt is made entirely of the crêpe de Chine, instead of being a silk slip foundation banded with crêpe de Chine, as is often the case with moderately priced frocks. The soft double fold forming the collar is another well-executed touch. Navy blue, a dark grey, soldier blue, bisque, flesh, black, or white compose the attractive range of colours in which this frock may be had.

The Georgette crêpe blouse sketched at the upper right on this page is cut after the fashion of a simple linen or tub silk



The drawn-work, the narrow filet edging, and the sewing of this blouse are all done by hand, and the fabric is especially soft and sheer; \$10.50



The finely pleated ruffles and narrow tucks merely point the irreproachable quality and workmanship of this blouse of either flesh pink or white crêpe de Chine; \$5

A blouse of good linen always retains its smartness. One with filet lace on its well-cut collar has pearl buttons and stitched tucks that give a tailored appearance; \$6.95



These rubber-soled white canvas shoes will answer the needs of the Red Cross worker; ten-inch boot, \$4; high-heeled oxford, \$3.50; the oxford with medium heel, \$3.50



A Georgette crêpe frock with satin collar and cuffs will have no trimming but narrow tucks and tiny satin buttons; \$65



The envelope purse is smartest in shape. This one of dull patent leather has three compartments and comes in various colours; \$3.50

blouse. Its soft colouring, however, and its use of fine Valenciennes lace take from it any suggestion of the severity of the so-called tailored blouse. The collar and cuffs are of white Georgette crêpe edged with lace and flutings of the crêpe, while for the rest, one has the choice of bisque, French blue, grey, or flesh colour. The surplice blouse shown just opposite on the same page is of fine white voile with narrow Valenciennes insertion between the picoted voile ruffles on the collar and cuffs.

The sketch in the middle near the bottom of page 74 shows a blouse made of a new fabric called tiré-carré; it is very soft and sheer and altogether lovely. A narrow edging of real filet lace outlines the collar and cuffs and the deep opening at the throat, which is held together by crocheted silk buttons and loops. The drawn-work, the lace, and the actual sewing are all done by hand.

BLOUSES AND BAGS

Of flesh or white crêpe de Chine is the blouse sketched at the lower right on page 74. Its fine knife-pleated ruffles and narrow tucks serve to bring out the excellent quality of the material and the workmanship. Good linen is undoubtedly one of the most satisfactory fabrics for the making of a blouse. In the lower left-hand sketch on page 74 it is used with real filet lace finishing the well-cut collar. Medium-sized pearl buttons and stitched tucks give this blouse a very tailored appearance.

The purse carried by the well-dressed woman is as essential a part of her costume as her hat, and while a great deal of favour is being shown the large bag of silk or leather, the small flat purse is still the smartest. The sketch in the middle at the top of page 74 shows an envelope purse of black patent leather in which rows of red stitching match the red stripe of the black moire lining. The tip on the flap is of gold plate, and a small leather change purse is included.

Long-grained patent leather with a dull finish is used in the envelope purse sketched at the top of this page. One

of its three compartments is fitted with a gilt frame and clasp and lined with grey suede cloth, and a convenient leather change purse and mirror are provided. This purse comes in many of the new spring colours,—a lovely dark old-blue, dark green, brown, and also black.

An afternoon bag especially designed for those in mourning is made of Georgette crêpe and lined with grosgrain silk, with a shirred inside pocket; it is shown at the bottom of this page. The drawstrings are of grosgrain ribbon, and a wide band of crêpe with a tassel and balls finishes the bag.

NEW WHITE CANVAS SHOES

The sketch at the bottom of page 74 shows a number of rubber-soled canvas shoes of a new type, much superior to any that have hitherto appeared; yet the prices of this footwear are extremely reasonable. The smooth white rubber soles are moisture proof, and the rubber cap on the heel softens the shock of the step; both the quality of the canvas uppers and the last on which these shoes are cut are very good. Nowadays, when so many women are taking part in canteen and Red Cross work, there is a greatly augmented demand for a well-cut and reasonably priced white shoe, which this particular make answers to excellent advantage.

At the extreme left in the sketch is shown a ten-inch boot, fashioned on a graceful and comfortable last: the heel is moderately low, but not flat. Some women cannot comfortably wear anything but a high heel, and for them the oxford in the middle of the sketch will be found a wise selection. This shoe, like all the others shown in the sketch, has the rubber sole and the rubber-capped heel. A sensible and good looking oxford with a medium heel is pictured at the right in this sketch of the collection; this model will probably be found the most generally practical for canteen work and for Red Cross activities. The polish illustrated in the sketch is especially recommended for canvas shoes, as it is very easily applied and requires only a moment to dry thoroughly; price, 25 cents.



This frock is made entirely of crêpe de Chine, even to its underskirt; the rows of cording are a becoming feature; \$20



The dark frock of Georgette crêpe and foulard, so useful for shopping trips, may have such cheering touches as bright beads on its cuffs and sash ends; \$68



The afternoon bag designed for the woman in mourning is of Georgette crêpe with a lining of grosgrain silk. There is a wide band of crêpe in the middle and the bag is finished by a tassel and balls; \$15



A foulard frock with a design of cerise and white cherries on a dark ground, has bands of serge panelling the skirt and outlining the bolero of the blouse; \$29.50



The clever bootmakers have combined leather with broadcloth or suede and used two tones of brown or grey on the same shoe. Pumps and oxfords are apt to be graceful French heeled affairs, unless they are trim practical models for the war worker

SPRING PUTS ITS BEST FOOTWEAR FORWARD

A Feminine Version of the Practical Oxford
Is the Leading Shoe for the Spring; Clocking
And Drawn-Work Trim the New Stockings

SHOES FROM CAMMEYER AND HANAN



As inevitable and smart as blue serge is the clocked stocking. The white oxford and the flat-heeled pump are appearing to excellent advantage in company with the most exclusive frocks now

A SUMMARY glance at the shoes for spring shows no radical change from the styles of last year, but a more careful survey reveals a very marked tendency towards the oxford. This season it is not the heavy, almost masculine, flat-heeled oxford of other springs which is making its appearance, but a truly feminine product, extremely high-heeled and with a gracefully pointed toe. The patent leather version of this shoe was occasionally seen last year on very smart women and has steadily gained in favour until now it is the shoe of the season. Each designer attempts to make the vamp of his last a trifle longer, a trifle narrower, and as flat as possible with due regard to comfort. This question of comfort is, as always, the chief consideration on which the niceties of shoe modeling are based.

The problem of national economy has

not seriously affected the footwear situation as yet. The Government, it is true, has taken up the question of the conservation of leather with the bootmakers, but the result of their joint decision has not become apparent in the shoes which appear in the shops. The Government has asked bootmakers not to make the shoes any higher than eight and one-half inches, and, therefore, the new boots,—by which we mean, not the boots that are now in the shops, but the boots that are now on the benches of the shoemakers,—will not exceed this measure-

ment from the point where the heel is joined, to the top of the upper. It has also been decided to restrict colourings to black, two shades of tan, two shades of grey, and white. These restrictions, however, will not be apparent immediately, as they apply only to the original skins, and there are, of course, a great many skins now in the process of being tanned and made up into boots.

Whatever the material of which footwear is made, we may be certain that the American woman will insist upon well-cut shoes, fashion-



A dropped stitch is a catastrophe on a sock, but it may be a triumph on a stocking. The cobweb silk stocking demands as attractive a complement as this slate grey oxford or the high boot



A buckle or platinum-finished metal inlaid with rhinestones gives that expensive look to even the plainest satin slipper



A smart shoe is all the smarter for being dressed up in a charming hand-made buckle of cut steel in this unusual design

ioned from a graceful and comfortable last. The American woman has worn the finest shoes in the world for so long that this high standard is thoroughly inculcated in her mind, and even should she be forced to wear cloth shoes with the best apology of a leather tip, as the French woman is now doing, she will have beautiful workmanship and expert design. One is agreeably surprised to find that the price of shoes has not advanced to any great degree. This may be explained in part by the fact that no army, however eager, could march very far or very efficiently in the soft fine leathers used for the majority of summer shoes, and that a supply of this leather, sufficient for immediate needs, is now on hand.

There are many distinctive details to be found in the various interpretations of the oxford, and the shoes sketched on

(Continued on page 87)



On the shelf is the slipper to be worn with or without spats. It may have the charmingly old-fashioned Louis Philippe heel; in satin one is trimmed with an ornament of silver rosebuds and leaves

Silk and wool, separately or together, are the basis for this tempting array. They come in different weights, for sports, town, and evening wear,—it gives one a good excuse for owning several pairs



important in the well-corseted figure. The corset is made of a fancy coutil in flesh tones and trimmed with a flat band of silk embroidery with a narrow lace edge as a finishing.

A CORSET FOR SUMMER WEAR

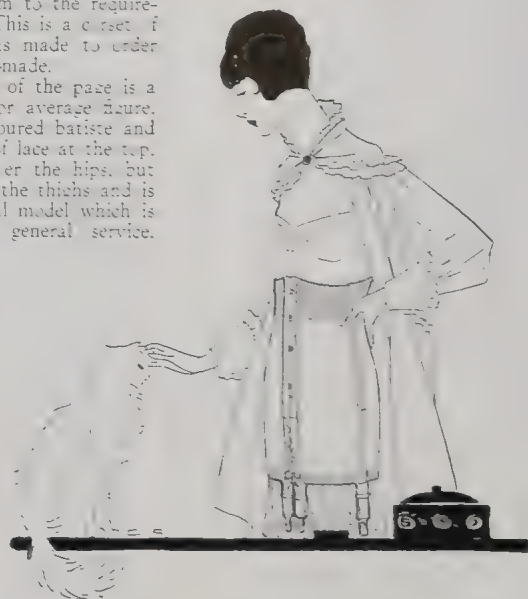
At the upper right is a corset in flesh coloured silk brocade trimmed with an Irish lace edge. This is a rather light corset, well suited to summer wear, and is best adapted to a medium figure, although a slight figure will not find it too confining. This model laces in front and so assures the unbroken line in back, which is so necessary in these days of scant skirts and straight slender lines.

At the lower right is a corset in pale pink woven rubber. It is boned over the hips and has two double rows of boning at the back. There are lacines below the front clasp, which is flexible at the top, and the top of the corset is so woven as to conform to the requirements of the figure. This is a corset of a type one usually has made to order and seldom finds ready-made.

At the lower middle of the page is a corset for the slender or average figure. It is made of flesh coloured batiste and trimmed with a band of lace at the top. There are no bones over the hips, but the corset is long over the thighs and is a well designed graceful model which is particularly good for general service.



(Above) This lightly boned model for a medium or slender figure is made of a most attractive new material that is called brocaded tricot; \$14.50



(Above) This corset is an excellent one for sports wear or motoring as it is designed with comfort as the most important consideration; \$13.50

In these days of the straight slender silhouette even the very slender woman chooses a corset which is long over the hip; \$5



The clever bootmakers have combined leather with broadcloth or suede and used two tones of brown or grey on the same shoe. Pumps and oxfords are apt to be graceful French heeled affairs, unless they are trim practical models for the war worker

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One way for a little girl of six or ten to rival the freshest spring blossom, is to wear a frock of rose coloured linen crisply finished with bindings and a belt of white piqué. A blouse of white organdie is worn under the Eton jacket, and a hat of rose coloured linen and straw is worn above it all. A congenial companion is the gay plaid frock of blue and green gingham with sleeves and bands of piqué, cross-stitched with black silk. It is worn by a little girl of ten or twelve, under a blue milan straw hat with fluttering blue grosgrain streamers trailing over her shoulder



Summer days and dimity frocks are almost synonyms when one is eight or ten. The skirt and Eton jacket of this frock are of lavender and white striped dimity, the bands are of white dimity, and the hat—which has been discarded in favour of hoop-rolling—is of both. Appliqué silk flowers blossom gaily on the front of the frock. The small Kate Greenaway person who is waiting her turn at the hoop, wears a frock of old-blue and white striped marquisette and a tan straw hat edged with navy blue grosgrain ribbon, cartridge pleated, and trimmed with long streamers



Blue chambray may have an attractive collar and cuff set of natural colour linen embroidered in blue



A slip-on overblouse of white piqué may be worn to advantage with a one-piece frock of blue chambray



This frock has an unusual collar and an excellent arrangement of the becoming fullness of the skirt



Sprig-patterned calico may make this frock, with a fine piqué for the cuffs and quaint surplice collar

THE MEMBERS OF THE YOUNGER GENERATION WHO CHOOSE

THESE DESIGNS, WILL BE SMARTLY AND CORRECTLY FROCKED



The side sections end in interesting pockets; only $2\frac{3}{8}$ yards of 54-inch width material are required



Bloomers are included in the pattern of this smock, which is pretty and practical for playtime hours



The underarm gores make the inside of the pockets; only $2\frac{3}{8}$ yards of 54-inch material will be required



This frock requires but $1\frac{3}{4}$ yards of chambray, with $\frac{1}{2}$ of a yard of piqué for the smart little yoke

THESE PRACTICAL SUITS AND TOP WRAPS ARE DESIGNED
TO MEET THE DEMANDS OF THE SPRING WARDROBE



A practical motor coat of natural pongee or serge gives the figure long lines and requires $3\frac{3}{4}$ yds. of 54-inch material



This includes the one-piece frock and the separate Eton jacket. The costume requires $3\frac{1}{4}$ yds. of 54-inch material



The well-cut silk Eton jacket may be made from 2 yards of 40-inch material; the skirt from $2\frac{1}{2}$ yards of material



This is a new and graceful way to make wool velours serve in a wrap requiring $3\frac{3}{8}$ yards of 54-inch material



A sports suit of jersey may have a collar and belt of crash; only $3\frac{7}{8}$ yards of material are necessary



A charming little Eton suit like this may be easily made from $3\frac{1}{2}$ yards of tub satin, 54 inches wide



To be used with or without sleeves; the coat requires 2 yards of 54-inch material; the skirt $1\frac{7}{8}$ yards



A one-piece blouse is included in the pattern, to be worn with the distinctive sleeveless coat

(Continued from page 56)

suspected of membership in anti-monarchical masonic societies. As for poor Franz Schubert, he cared more for his mug of beer, after a good day's work was done, than for all the politics in the world. Similarly, Schumann and Brahms have escaped without reprobation, except that their songs have suffered from the general ban against the German language. And in general, those composers who were safely dead before the invasion of Belgium have been permitted to rest in peace.

GERMAN MUSIC REPLACED

Wagner, however, has suffered banishment from the opera house because the singing of his works in any but the German language has been unthinkable to those who have the decisions to make. It may be questioned whether his operas may not be sung in English, if a force of poets be set immediately to work making adequate translations; indeed, the project is already being fostered by some who would like to hear the greatest of music dramas again at the Metropolitan. But when the war was first upon us it seemed too much to ask the public to glorify in the opera house those Teutonic heroes, Wotan and Siegfried, who lent their names to the German trenches in France. The only compensation has been the liberal performance of the Wagner music at our orchestral concerts. This, surely, was innocent. The intoning of the Siegfried theme by Mr. Damrosch's horns could hardly serve to strengthen the Siegfried line along the Aisne.

On the other hand, the works of German composers living or but recently dead have all but disappeared. The public does not forget that Strauss signed the famous "Manifesto of Professors" excusing the invasion of Belgium. It may, indeed, overlook the fact that Max Bruch was likewise a signatory, but it listens to little of his music save the omnipresent violin concerto in G minor. Mahler, Bruckner, Reger, and Humperdinck have come under the ban. Even Hugo Wolf, who is certainly innocent of Louvain, is left severely alone. And the younger men, such as Arnold Schönberg and Eric Korngold, are not heard in so much as a single note. Altogether, the quantity of German music has been cut away by half, and that of modern German music by nine-tenths through common consent.

What, then, one asks, has taken its place? Much that is interesting, from the hand of American composers, from modern France, and modern Russia, and to a slight extent from modern Italy. The eighteenth-century composers (thanks in part to the invaluable "Société des Instruments Anciens") are called into service more than ever before. Young English musicians gain just the shadow of a hearing. And the "neutral classics," such as Chopin and Liszt, are, if possible, rather more prominent than before.

Modern France discovers little that is really new, for she had been pretty thoroughly canvassed before the war broke out, and since that time she has had little opportunity for the creation of beauty. Modern Italy, similarly, offers little outside the domain of opera, except in the work of Zandonai. Modern England has really not received a fair hearing. We Americans sum her up in the one name, "Cyril Scott," which is most unjust, for Scott, though resourceful and clever, is neither profound nor inspired. Vaughan Williams, Joseph Holbrooke, Balfour Gardiner, Frank Bridge, Anthony Trent, and Eugene Goossens must come next year.

But from American composers, or those now living in America, one hears a great deal these days, enough to make one wish to hear still more. There is, for instance, the very young musician, Leo



Arnold Genthe

Rebecca Clarke, the viola player, came here from London about a year and a half ago. With May Mukle, she gave a recent recital at Aeolian Hall

Sowerby, born in Michigan and educated wholly in Chicago, who within a week was represented on New York programmes with two ambitious works. His overture, "Comes Autumn Time," played by the New York Symphony Orchestra under Mr. Damrosch's baton, proved to be an ardent and richly coloured fancy of no little beauty of theme and development, sanely and agreeably manipulated. His "Serenade" for string quartet, played from manuscript a few days previously by the admirable Berkshire String Quartet, showed abundant cleverness, even approaching trickery, in writing for this forbidding combination of instruments. Edward Burlingame Hill's wholly delightful suite, "Stevensonian," was another work which Mr. Damrosch had the wisdom to put on his programmes near the end of his season. The work is a little *jeu d'esprit*, founded on, or suggested by, some of the poems in Stevenson's "Child's Garden," and it is exquisitely worked out in an idiom suggesting the modern French by one of the most meticulous and graceful musicians of present-day America.

John Powell, a most ingratiating pianist, has recently had the courage to offer a programme almost wholly composed of

his own works. One says "courage" where one's predecessors would have said "temerity," for the feeling has fortunately vanished that it is an impudence for an American composer to present his own works in the concert hall. At all events, Powell is amply justified in playing anything of his own which he may choose in public, for he has demonstrated a most remarkable combination of amiable fancy and romantic invention with solid musical learning and technical cunning. At his recent recital at Aeolian Hall he offered his imposing "Variations and Double Fugue" and his suite of "sketches," entitled "At the Fair." The former presents a most surprising injection of romantic imagination into a form which has become so "classic" that it must be positively terrifying to the young composer. But it is in the suite that Mr. Powell seems most to be enjoying himself. He has, in fact, undertaken a most interesting experiment, one which, if not tried by him, would certainly be broached by some one else and will eventually emerge in some master work. His intention in it, he says, was to give vivid, if somewhat idealized, impressions of local colour, characteristic of the lighter and more

relaxed moments of Americans. And he adds that if two of the "sketches" are strongly coloured with the Orient, it is only an apparent anomaly, for we find among all nations the strong tendency to turn in their amusements to the exotic, as among the Magyars and the Spaniards, for instance, who have made practically a national musical idiom of the folk-songs of the wandering gipsies.

PICTURESQUE PIANO SKETCHES

Powell finds all his six "moments" in a "southern fair." There are the "Hoochee Coochee Dance," the "Circassian Beauty," the "Merry-go-Round," the "Clowns," the "Snake Charmer," and the "Banjo Players." In each instance, his "idealization" is externally trivial, yet so saturated with the colour of the picture as to attain something like distinction. He is always looking for the picturesque. In the "Snake Charmer," for example, he sees the exotic lady fascinating and subduing "her subjects." "One only is somewhat untidy. She seizes him by the neck, fixes him with a powerful glance. He succumbs with affectionate wavings of the tail, gently cooing hisses and an amatory projection of the tongue." All this is, if you like, only the superficial art of musical depiction. Yet it is far preferable to the cold recombining of ancient formulae which is the ideal of too many American composers. The final "sketch," however, is one to command the respect of all musicians, even the most serious. In it, as the composer explains, the atmosphere is "as decidedly Occidental and distinctively American as possible." The first theme is a verbatim reproduction of a dinky banjo player's version of "Mississippi Sawyer," an old English country dance that was exceedingly popular among the early American pioneers. The second is based on the negro folk-song, "Old John Hardy," which carries the listener back to one of the authentic sources of musical inspiration in America. "The Banjo Picker" has been played by the composer at one of the Sunday night concerts at the Metropolitan Opera House, and it has already taken its place as one of the notable recent compositions from American pens.

THE BLOCH SYMPHONY

Perhaps the most interesting "first performance in America" which the season has brought forth was that of the C sharp minor symphony by Ernest Bloch, recently played by the Philharmonic Orchestra under the composer's direction. This is a work which holds a peculiar position in modern music, and especially to Americans, because of the fact that it is this country which first recognized Bloch's genius. The symphony will be tagged in all future histories of music with a letter written after the second performance to the composer by Romain Rolland, author of "Jean Christophe" and himself a distinguished musical critic. So interesting and so just is this letter that it deserves quotation in full:

"Your symphony," M. Rolland wrote, "is one of the most important works of the modern school. I do not know any work in which a richer, more vigorous, more passionate temperament makes itself felt. It is wonderful to think that it is an early work. If I had known you at that time I should have said to you: 'Do not trouble yourself about criticisms or praise or opinions from others. You are master of yourself. Do not let yourself be turned aside or led astray from yourself by anything whatever; influences, advice, doubts, anything. Continue expressing yourself in the same way, freely and fully. I will then answer for your becoming one of the master musicians of our time.' From the very first

(Continued on page 86)



Brugulère

The London 'cellist, May Mukle, who plays with Rebecca Clarke, gives recitals for the soldiers and has appeared several times at Camp Upton. At a recent recital, these two young women brought unfamiliar works for their two instruments before the concert public of New York



A vivid and decorative portrait of "Miss Broughton Holding a Mask," by Cotes, was among the notable paintings in the Hearn collection, shown at the American Art Galleries



A quality suggestive of that in the interiors of the Dutch school has won for Tarbell the title of a "modern Vermeer"

A R T

By MARION E. FENTON

ONE of the most notable art sales of the winter was that of the collection of the late George A. Hearn, which was shown at the American Art Galleries, late in February. Like the great merchant princes of Renaissance Europe, Mr. A. Hearn was a patron and a collector of art. He was a collector in the true sense of the word, buying not for investment, or merely because a painting was famous, but buying lavishly and often impulsively such art as made to him a personal appeal. Although the greater part of his collection consisted of works by American painters, he was in reality an eclectic, specializing in no one school or period to the exclusion of others, but buying regardless of such considerations on the merit of the individual work and its value to him personally, as a collector not only of paintings, but of porcelains and objects of art, with special emphasis on ivories.

Yet even more than a collector, Mr. Hearn was a patron of art, and notably of American art, for he was one of the first collectors to foresee a great future for the art of this country. In the recognition which has been accorded the works of such men as Inness, Wyant, Winslow Homer, whose early paintings he bought, have his prophecies had a glorious ful-

filment. While American paintings occupied first place in his interest and in his collection, they were closely seconded by English canvases of the eighteenth century, especially those of the period of Reynolds, by works of Dutch seventeenth-century masters, in smaller numbers, but of notable quality, and by the French schools of the Barbizon and later periods.

In the recent exhibition of his collection some of the most notable examples of the older schools were placed in the big entrance gallery. There in a place of honour hung the painting catalogued as the "Blue Boy" by Gainsborough, a canvas which Mr. Hearn considered the most important English painting in his collection. Though it follows closely the original in the Grosvenor Collection, this canvas is unmistakably by a different hand. It is more loosely painted, and lacks the sure light touch of the master and his delicacy of flesh tones. All definite proof of its painter is lost, but one interesting supposition is that the artist may have been Hoppner, who at one time owned the original canvas. Of the portraits by Reynolds, the most interesting and most interpretative was that of Dr. Burney, father of the celebrated Fanny Burney.

In a number of the other canvases, historical interest was added to art interest, as in Lely's portrait of "The Duchess of Portsmouth," and his somewhat gorgeous painting of "Anne Hyde, Duchess of York," who was his patroness and who sat to him many times. Among the works of men less known, but nevertheless of high rank in the English school, were the paintings by Cotes. His "Miss Stanhope," which follows so closely the general style of Reynolds, is less individual than the brilliant portrait of "Miss Broughton, Holding a Mask," which is a vivid painting not only in its portrait quality, but in its handling of a large canvas and in its texture. Representative of the great Dutch period was a fine example of the work of Van der Helst. "A Family Group" is true to the Dutch tradition of soundly painted and dignified portraiture, with that added charm which the old masters so carefully considered, the designing of a canvas which has decorative value over and above that of its personal portrait interpretation.

Of the Italian paintings, there was none to exceed the Guardi "Seaport and Classic Ruins in Italy." A canvas of huge size, it yet has the delicacy and luminosity of his better known and smaller pictures. Goya, the solitary

Spaniard, was represented by his portrait of "Juan Manuel Alvarez de Faria."

Smaller than either the English or the Dutch groups was that of the earlier period of the Italian renaissance, a group for the most part composed of acceptable school pieces. A classical landscape and a figure study by Corot stood for less familiar works and subjects than his more usual silvery willows. The traditions of the Barbizon school were upheld by Corot, Daubigny, Diaz, and Dupré; but examples of Rousseau and Millet were lacking.

Yet it was in his collecting of modern paintings that Mr. Hearn expressed himself most freely and completely, and became even greater as a patron than he was as a collector. Wherever a young painter showed true merit and serious purpose Mr. Hearn was quick to recognize it. His interest in older men, such as Wyant and Inness, was typified in characteristic canvases, eight by Wyant and three by Inness, one early and one late; while among the more modern canvases were some by Lavery, the Irish painter, Shannon, Carlsen, and Paxton—the latter showing an overemphasis on texture—and some golden landscapes by Murphy.

In short, the impulsive buying of can-

(Continued on page 84)



A canvas by Van der Helst, in the Hearn collection, was an example of the Dutch school of dignified portraiture and decoration



Less formally and more imaginatively than is his wont, Tarbell painted the portrait of "Mrs. T.," which was exhibited at the Knoedler Galleries



The much discussed "Blue Boy," after Gainsborough, which was possibly painted by Hoppner, held a place of honour in the Hearn collection

S E E N o n t h e S T A G E

(Continued from page 59)

non-dramatic dialogues, such as "Getting Married" and "Misalliance." A quarter of a century ago, Mr. Bernard Shaw was still willing to compete, on common ground, with Sir Arthur Pinero and Mr. Henry Arthur Jones; and, though he came out third in this contention, his plays revealed the benefit of a strenuous endeavour to acquire and command the technique of the theatre. "Mrs. Warren's Profession" is an excellent play, despite its faults of structure. Its chief defect, of course, is obvious. The climax comes too soon; for the great scene at the end of the second act—in which Mrs. Warren tells to Vivie the story of her life—is not approached in interest by any passage in the third act, nor even by that ultimate colloquy in the fourth act which concludes the play. The melodramatic business with the shot-gun which comes at the penultimate curtain-fall is not nearly so impressive as the author intended it to be, and does not mark, by any means, the high point of the play. Yet, despite this obvious defect in plotting, the pattern is coherently and logically planned, and an earnest effort has been exercised to make the most effective use of the material at hand.

As a human document, "Mrs. Warren's Profession" may still be accepted as a valuable criticism,—despite its sentimentalism and conventionality. It is always worth seeing in the theatre; and the present reproduction, which is sponsored by the Washington Square Players, should therefore be greeted with enthusiasm. For this occasion, the part of Mrs. Warren has been resumed by Mary Shaw. Miss Shaw's performance of this character was accepted long ago as one of the impeccable creations of our modern stage, and it has lost nothing with the passing of the years. More notable, therefore,—as a matter of mere news,—is the fact that the present general performance of the play is the best that has ever been shown in New York. Miss Diantha Pattison deserves particular praise for her portrayal of the character of Vivie. Not only does she easily excel her several predecessors in this part; but, for the first time, she makes this rather priggish girl a figure not unworthy to exert an irresistible appeal to the reasonable human sympathies. The other parts are adequately acted; and the production is above reproach.

"THE BOOK OF JOB"

The currency of Keats has been impeded by the uninspired comments of many college professors whose very Ph. D.'s bear witness that they wasted their most glowing years in the pursuit of other matters than "all we know on earth and all we need to know"; and a popular acceptance of The Bible as a book worth reading has been discouraged by the pratings, every Sunday, of innumerable preachers. It is a great pity that the salaried practitioners of Christianity should prevent so many cultured, and semi-cultured, people from a natural enjoyment of those ancient works of literary art that are gathered, helter-skelter, in The Bible; for The Bible is one of the greatest books in the world, or (rather) one of the greatest collections of books; and this collection of ancient Greek and Hebrew scriptures is none the less worth studying because of the secondary uses to which it has been turned.

The ancient Hebrew drama is far less famous, in literary history, than the Greek drama of the period of Pericles; yet it is by no means negligible. "The Book of Job" is scarcely less impressive than the almost contemporary compositions of Aeschylus, of Sophocles, and of Euripides. "Job" is a great play, beautifully built and magnificently written. This point has been discerned by Mr.

Stuart Walker, to whom our theatre-going public is becoming more and more indebted for that steady inspiration which allures him to adventure among beautiful achievements. He has offered recently a reading of "The Book of Job" that reveals the full dramatic power of this narrative in dialogue which was written down, by some anonymous and unappreciated author, between two thousand and three thousand years ago.

"The Book of Job" is very beautifully patterned. It opens with a narrative prologue (composed in strophe and antistrophe) which is spoken, in this performance, by Margaret Mower and Judith Lowry, disclosed in niches at either side of the stage, and reminding the spectator of the Santa Barbara of Palma Vecchio. Then the lights lift: and Job himself is disclosed, upon the central

stage, in colloquy with his three discomfortable comforters,—Eliphaz, Bildad, and Tophar. In the reading of the part of Job, a surprising variety and, at times, an unexpected eloquence are furnished by Mr. George Gaul, who ascends, at several moments, to the pinnacle of greatness. Mr. Gaul is a very fine actor, and deserves the loud acclaim that has been evoked by his performance of this part. The colloquy of the three comforters is interrupted by the intrusion of the young philosopher, Elihu,—a character impersonated by Mr. Walter Hampden. This great actor gives to this impersonation the benefits of his magnificent physique and the glory of his gorgeous voice. Finally, the Voice from the Whirlwind is rendered in a solemn chant contributed by Mr. David Bispham; and the exhibition closes with the

recital of the epilogue (in strophe and antistrophe) by Miss Mower and Miss Lowry. Appropriate music has been composed by Mr. Elliott Schenck; and the lovely lighting, the decorations, and the costumes have been designed and executed by Mr. Frank J. Zimmerer.

Mr. Stuart Walker has not only produced a great play and produced it very well; but he has also imposed upon the theatre-going public the unpredictable experience of listening—without a conscious sense of duty—to the gorgeous English prose of the Jacobean translators of The Bible. This prose (the prose of Milton and Sir Thomas Browne) is the greatest in the world, by virtue of the roll and rumble of its deep orchestral organ-tones; and nobody who listens to this language can go back to his home with a spirit unlifted. *Noblesse oblige*: and people who have read aloud the last lines of the "Areopagitica" are nevermore permitted to chew gum or to violate the public ordinance against promiscuous expectation.

"THE ATHENIAN WOMEN"

Through the present season, The Provincetown Players have been continuing their pre-established efforts in their little theatre at 139 MacDougal Street,—a converted "front-parlour" where one always feels the danger of a sudden raid from those Philistines who regard the fire-laws as matters to be taken seriously. The most ambitious production that has yet been undertaken by this adventurous company *à côté* is that of "The Athenian Women,"—a disquisition in three acts and six scenes by Mr. George Cram Cook. This disquisition reveals little merit as a play; but it discloses many merits if regarded merely as an "imaginary conversation,"—the sort of composition that was written (a hundred years ago) with perfect taste and perfect tact by Walter Savage Landor.

Mr. Cook has written a commentary that deals—pro and con—with the current topic of pacifism; and, in an airy flight of humour, he has wafted this discussion backward to the age of Pericles. He has not succeeded, by this crab-like process, in reattaching the inspiration of the Greeks. The Athenians thought only of eternity and, in their plays, endeavoured to explain eternal truths in terms of the current media of actuality; but Mr. Cook has reversed this process and has endeavoured to translate a momentary journalistic problem into terms that are superior to time. In this endeavour he has failed, despite his obvious attempt to be fair to both sides. Yet his dialogue is not, by any means, devoid of literary merit. Many of the lines are memorable; and one is glad of having listened to them.

The performance of "The Athenian Women" calls for the participation of no less than thirty men and women who are required to appear in the costume of the ancient Greeks. The practical effect of this requirement resulted in a deep disease of melancholy within the soul of the present commentator. For, surely, it is harrowing to see the evidence of that degeneration of the human race which has occurred within the last two dozen centuries. In the ancient age of Pericles, men looked like men and women looked like women, and people whose minds were not remarkable had still a leg to boast of. But it was almost harrowing to see poor creatures come upon the stage and hear them tell the audience that they were Phidias, Ictinos, and Mnesocles,—when all the while it was apparent that they could be nothing of the sort. By a high decree of God, it has been ordained that great men shall look like themselves. . . . Is bodily magnificence neglected, or ignored, in Greenwich Village?

DECORATIVE ARTS EXHIBITION

(Continued from page 52)

showing of decorative arts, was a sleeping-room especially created for this exhibition by Hofstatter; it is shown in the photograph in the middle of page 52. The furnishings of this room followed the Louis XVI lines, with considerable freedom, but with entire consistency of motif and general design. But the point of the room was its colour scheme, and this was a wholly modern and daring combination of softly lustrous mauve and shimmering light green against a background of neutral walls and carpet. This same neutral tone was used for the furniture and was relieved by touches of gold and by inset panels of lacquer in gold and a green which was bluer and slightly darker than that of the mauve—embroidered bedspread, striking a clear high note of green that banished any possible thought of sombreness in the mauve. Mauve brocade was used for the upholstery and was combined with lace in the Louis XVI canopy. The result was a unique yet entirely livable room, serene in atmosphere and characterized by unusual grace of line and beauty of colour. A small library in Spanish lacquer, by Chamberlin Dodds, was also a work of unusual excellence.

Lighting fixtures came in for a generous measure of attention, and many New York firms gave evidence of their skill in designing and executing them. The group contributed by G. E. Walter contained some exceptionally fine adaptations of the Victorian crystal pendant chandelier to the modern uses of electric lighting. A very simple wrought-iron wall fixture doubled its brilliance by its own



Deeply undercut decoration marked this fine bronze door; from Gorham

reflection in a mirror panel, after the manner of the old-fashioned wall sconce, while a medallion of a dancing figure formed a central motif on a gilt fixture which made pleasing uses of bouquets in coloured enamel, as is shown in the photograph at the lower left on page 52.

From the Gorham Company came some very fine bronze casting, notably a bronze door, the decoration of which included a band of ivy leaves which were deeply undercut—an extremely difficult feat in bronze casting. The door is shown in the photograph on this page.

Perhaps the point in which this exhibition approached most nearly to the spirit and originality of its prototype, the *Paris Salon des Arts Decoratifs*, was in the batik silk hangings, of which

there were a considerable number. By far the finest of these batik hangings was "The Sorceress," shown in the photograph in the middle at the bottom of page 52; it was designed by that painter of exceptional decorative gift, Arthur Crisp, and executed by the Myer Studios, who were the pioneers in this country of the art of batik dyeing. Extremely clever were the batik hangings (somewhat erroneously labelled "batik tapestries on silk"), designed by Hartman for Mr. Edward Plant. Makers of drapery and upholstery stuffs were also represented, but their exhibits, though they contained many rich fabrics, showed little definitely new of individual. In this respect, and a few others, it may be hoped that future exhibitions will make good deficiencies inevitable in a first attempt.

RUTH DE ROCHEMONT.

THESE SKIRTS MAY BE WORN FOR SPORTS OR WITH

A MATCHING BLOUSE TO GIVE A FROCK EFFECT; THE

BLOUSES HAVE PARTICULARLY GOOD LINES

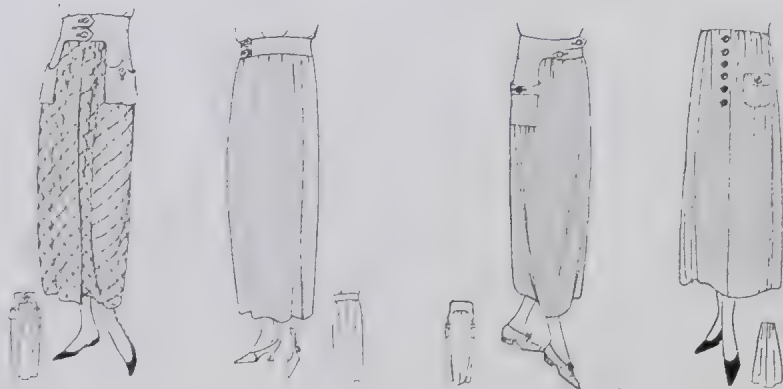


For the softly draped collar and the cuffs, $\frac{5}{8}$ of a yard of 40-inch material are required; the blouse requires $1\frac{1}{2}$ yards

A chiffon blouse to match the suit requires $1\frac{3}{4}$ yards; the collar and vest and cuffs will require but $\frac{3}{4}$ of a yard



A becoming convertible collar will result from cutting the front of the waist and the collar in one piece. The skirt is cut in two pieces



Is cut in two pieces, requires but $2\frac{3}{4}$ yards of 54-inch material. Especially designed to be made from 27-inch gingham and requires but $2\frac{7}{8}$ yards. Is cut in but two pieces and requires but $2\frac{3}{8}$ yards of 54-inch material. A skirt which measures $2\frac{1}{4}$ yards wide and requires 3 yards of 42-inch material

MAKING FRENCH ENDS MEET

(Continued from page 37)

narrow braid. The folds which it takes recalls the paintings of Boldini or Sargent, and every one admires it.

THE CONVERTIBLE EVENING FROCK

One must have a simple sort of evening dress for dinner and the theatre, and mine is of "blonde" chiffon, which is light enough to be pretty and dark enough to wear in the "Métro," when it is impossible to find a taxi to take one home. The skirt is rather short, which makes it practical for walking; that is to say, the foundation skirt is short, for the overskirt hangs about two inches below it and is tucked up at the hem in Oriental fashion, so that the ankles show through. My corsage folds in front in fichu style, and the folds are edged with gold and brown. At the waist is a ribbon of brown and gold which ties at the side in a flat "mousmé" knot, giving the Japanese touch which is thoroughly "of the moment." The chiffon sleeves are transparent and very long, coming down over the hands like old-fashioned mittens and doing away with the necessity of gloves.

I have had to give up every kind of embroidery for this season, though I have a woman who does certain details of collars and pockets very well and reasonably; I am thinking of employing her for my summer dresses. For I am planning summer frocks at this moment, and using simple cotton crepe for one and ordinary white muslin for the other. The crepe one will have a narrow skirt and a long blouse slit at the sides, and I shall border all the edges with a scroll design in bright colour. The belt, which is not more than two inches wide, is wound twice around the waist and is made of a bias strip of the crepe lined with the same bright colour. In order to enliven this simple costume I shall have embroidered on the blouse, near the waist-line, and on the skirt, near the hem, a large flower or fruit in an amusing colour scheme, harmonizing with the scroll design and with the plain shade of the crepe. With a large straw hat, tied with a grosgrain ribbon of the same shade, and a parasol of plain linen to match, I shall consider myself, if not charming—for I am modest by nature—at least quite as fashionable as the other women whom I may meet on the beach or at the resorts.

My white book muslin frock will be copied from a very simple model of the 1840 period and will have a ribbon belt of bright colours. I shall vary the belts as I please in order to make a change. As for my hats, they won't bother me much, because I like a plain sailor of straw or light felt for the street, while for more elegant occasions I shall return to the large, flat, almost untrimmed

shapes in bright coloured straw contrasting with my frock. The colours will be selected, of course, to go with the numerous sweaters, which I do not think of giving up this season. These will be of silk or wool tricot or of cotton velours, and will be worn over frocks of perfectly plain white linen. I always have a collection of washable blouses, and I especially like, this year, those of simple cut which my maid can make.

The only expense which I do not know how to cut down is that of gloves and shoes. No matter how simple a toilet may be, it won't pass muster unless the shoes and gloves are above reproach. So, dear Gladys, we shall probably meet many times at the bootmaker's, for I confess to you that I keep a money-box expressly for these expensive luxuries, and all my extra pennies go straight into it.

INDIVIDUALITY IN DRESS

You will probably think, dear Gladys, that there are very few things in my summer wardrobe, but there is really nothing to prevent my adding to it on the same specifications, if I feel the need of something more. I am studying old prints for charming and simple models, the individuality and picturesque quality of which will make up for their simplicity. As I can't have luxury and variety, I shall make up for them by carefully considering my type and dressing with individuality. In France there is a certain *grande dame* who is always cited as an instance of good dressing. She influences every fashionable season, and yet she either has her clothes made at home or else in the workroom of some small dressmaker. How often, even in the lavish times of peace, have I met the Countess Greffulhe studying the old prints in the Carnavalet Museum or at the Louvre. She obtained ideas from these prints for the dresses which we all admired.

We Frenchwomen, you know, no matter how much we have to spend for chiffons, have never been able to compete with you Americans, so we have been accustomed to all sorts of subterfuges and to having things made by small dressmakers who heed the direction of our own suggestions. This helps us tremendously now, and so the war has not affected our appearance as much as it would that of a nation of women accustomed to spend without thinking, like the Russians. We are used to having one good model of a becoming piece of lingerie copied in less expensive materials at half the price. I am telling you all these things, in return for the clever ideas which you have sent to me, hoping that they will give you some added suggestion for economies.

J. R. F.

A

R

T

(Continued from page 82)

vases which had a direct appeal, made Mr. Hearn a collector, in the truest sense of the word and procured for him among the hundred and fifty-two canvases which were on exhibition a number of fine examples of the work of painters whose early signs of promise were recognized and encouraged by him.

Late in February, the Knoedler Galleries held an exhibition of twenty-seven works of Edmund C. Tarbell. Tarbell is primarily a Bostonian in his painting, impressed by the seriousness of art, and seldom breaking loose from strict formality. Never does he tell anything but the truth, no matter how uninteresting and unimpressive it may be. One might accuse him of telling "the truth, the whole truth, and nothing but the truth," and forgetting that the truth should not be

spoken at all times. In the setting of a cold New England interior, he has painted girls reading, knitting, or crocheting, compositions which have gained for him the enviable, if somewhat questionable, title of a "modern Vermeer," a term which seems to be growing popular as applied to present-day painters.

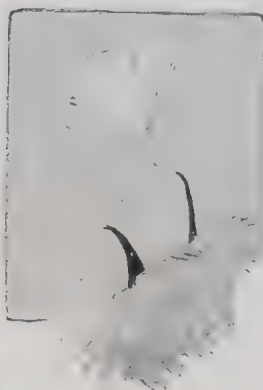
In the "Girl Crocheting," which brought a record price a few months ago, in "The Dreamer," and in his "Portrait of Mrs. T," he has broken through the stiffness which binds him and has painted more freely and imaginatively than is his wont, as though for the moment he had forgotten himself in his sympathy with his subject. For the most part there is in Tarbell's painting very little that is scintillating and a great deal that might be called pedestrian.

NEW YORK WELCOMES the SPRING

(Continued from page 47)



Chenille balls were trimming for a biscuit coloured hat faced in black



The silvery sweep of this coiffure was met by two curved jewelled pins



The Duchess de Chaulnes wears a flowing dotted veil over her close black turban

ban sketched on this page in the middle; thrown across it was a flowing veil embroidered with large black dots. The hat with many bristling black feathers, sketched in the middle of page 47, was worn by another member of the audience, who sponsored a most unusual neck chain of cut crystal with great cut crystal drops at the end. Many times the most telling note in the costume of the woman who is past her first youth, is the jewels that she wears about her neck. These are the high lights of the costume which is itself only a background; it may be utterly simple but it must be graceful in line. This point was effectively illustrated in the costume worn by Mrs.

Charles B. Alexander the other day when she represented the Senior Committee at the exhibition of war relics held in a shop on upper Fifth Avenue. Her gown was black and her hat of taffeta with its upstanding frill was of this sombre tone, but, as may be seen in the upper right-hand sketch on page 46, she wore about her neck a most becoming band of black velvet set with diamond and platinum slides above a string of pearls; in her ears were pendent earrings of diamonds and opals.

AT A RECENT WEDDING

Mrs. E. H. Harriman wore the very

good looking hat sketched at the lower right on page 46, when she was a guest at the marriage of Miss Marie Gaillard Johnson, daughter of Mr. Bradish Johnson, to Second Lieutenant William Hamilton Russell. It was a close black shape somewhat high as to crown, with a curling ostrich feather which followed its silhouette and turned in over the coiffure at the back. Her straight gown of black velvet was trimmed with broad bands of jet which followed the line of the outer arm and marked the wide edge of the sleeve. The enlivening note of this costume was furnished by an exquisite rectangular purse of cut steel. Another guest at this wedding wore the close hat pictured at the lower left on page 46; it has scraggly black feathers at the left side of the back and a little round diamond veil pin at the front to give it further chic.

Quite the last word in chic was the costume sponsored by a little widow having tea at Sherry's the other afternoon and sketched at the top of page 46 in the middle. Her hat, which took a flaring line at the top, was drawn into a tight band about her head above a second band of white crape, which, with a white crape bride, was vastly becoming. From this hat flowed a moderately long crape-bordered veil of rectangular shape. Her black gown had a band of white crape about the neck, and her fur-edged cape was lined with black silk cross-barred in white.

An other very smart mourning costume seen recently on Fifth Avenue is sketched at the right of this page. From beneath a long bodice slashed at the bottom fell a skirt pleated in long straight folds. The bodice buttoned down the back and was collared with fur. A long crape-edged veil, instead of being tied at the back of the hat, was fastened at the left side and flowed down over the shoulder.

The National League for Woman's Service is, among other things, an advantageous point for the observation of spring hats. An exceedingly smart one noticed there recently is sketched on this page at the upper left. It was of biscuit coloured straw faced with black.



One smart mourning costume on the Avenue showed a long bodice buttoning in the back and a veil flowing over the left shoulder

FINE Milan straws are becoming rarer and therefore much higher in price; yet this is one of the most satisfactory of all straw weaves, on account of its durability. The braid becomes dusty and the shape battered with use, or out of date, but the straw itself is often in too good condition to be discarded. It is quite possible to have it re-dyed and re-blocked at an approximate cost of \$1 to \$1.50, and the result is a shape which is literally as good as new. Not every so-called hat cleaner is able to restore a Milan straw successfully, but there are some who submit the shapes to very much the same process as does the original manufacturer. The woman who gives this idea to the girl with nothing a year has worn the same Milan straw hat, occasionally treated in this way, for eight years.

FOOTWEAR, on account of its steady increase in price, is one of the great problems for the girl with nothing a year. It is a great economy to invest in a pair of bronze slippers for summer, because bronze slippers of a conservative cut, with stockings to match, can be worn with almost any type of gown. They are sufficiently plain to go with a cotton frock in the morning, with a silk one in the afternoon, and even, at a pinch, with informal evening dress.

ANOTHER useful bit of knowledge is that soiled or worn satin slippers and mules may be neatly re-covered for \$2. With one's own material, the charge is \$1.50; pieces of a discarded satin frock might be thus utilized. Sheer fabric can not be used, and it is really an advantage to have the repairer furnish a heavy satin. Mules require fully as much work as slip-

WHISPERS to the GIRL WITH NOTHING a YEAR

(Continued from page 30)

pers, as the linings must be padded and covered, but the saving is still a considerable one. Some women have been very successful in having soiled white slippers dyed. The darker shades take better than the lighter ones if the slippers are very much soiled.

IT is convenient to know that light coloured spats, which are so smart with patent leather pumps but which soil so easily, may be cleaned with denatured alcohol by rubbing them lightly with a soft cloth dipped in the liquid. The advantage of using alcohol is that, unlike gasoline or any other cleaning fluid, it has no odour, and the cleaning may be done at the last minute before going out. This same method also keeps the light cloth or suede tops of high boots in good condition and will remove spots.

AS for silk stockings, there is one make that may be obtained in black and all colours at \$1.10 a pair, and its wearing qualities are excellent. If the feet of the stockings are dipped in water at night after being worn, they last twice as long.

AN economy well understood by the Frenchwoman is the purchase of partly made skirts, or, as the Parisienne calls them, *mi-confectionnées*. Most of the department stores carry these skirts, in various sizes, all ready to wear with the exception of stitching the hem and sew-

ing up the back seam; the prices are, of course, considerably lower than they would be for a finished skirt. These half-made skirts may be bought in serges, plaids, and sports materials, as well as in wash fabrics for summer.

ONE of the most popular shades for the frock and suit this spring is beige; jersey and the revived covert cloth are used a great deal in this shade. Beige is a becoming as well as a fashionable colour, but the objection to it, for her with nothing a year, is that it is so easily soiled. Few women know that a cleaner's charges may be saved if the beige frock or suit is well sprinkled with powdered French chalk, rolled up, and left for twenty-four hours. Then the chalk is shaken and brushed out, and the frock is ready for another term of service. It is a good idea to lay the garment in the bottom of a perfectly dry bathtub while sprinkling it with the chalk.

ONE of the great resources of the girl with nothing a year is the use of organdie collars and chemisettes to give variety and freshness to her one-piece frock. Organdie is a material which requires very delicate handling in the laundry, or the threads will be pulled out of place. But if it is carefully washed, without rubbing, and ironed while very wet, it will be restored to crispness, and the delicate weave will be unharmed.

MANY a girl with nothing a year stretches her "nothing" into something by making her own summer frocks of the charming inexpensive materials which the season allows her to wear. The trimming is the expensive part of such frocks, so it is interesting to hear that for these summery gowns, pleated quillings and ruffles of the material are even smarter than costly lace. Another new idea is the use of three tones of the same shade of organdie, achieving the effect by using one, two, or three thicknesses of the material. Lovely frocks may be constructed by using a pale tinted organdie under a white organdie skirt. The underskirt may be trimmed with imitation Valenciennes lace or tiny ribbons put on in bows and loops. The white organdie entirely veils the lace, concealing its inexpensiveness and giving an air of elaboration. The same petticoat may be used under different frocks, also.

THE use of tulle is interesting to the girl with nothing a year. She has known for a long time how to swathe her shoulders in different coloured films of it, thus helping to vary the one evening frock which is sometimes all she can afford in a season. But tulle in another guise, this spring, provides the same delightful camouflage for her hats. Paris tells us that every woman must have a cloud of brown tulle twisted around her hat. The hat may be as plain as the proverbial pike-staff, but the long length of transparency will make it elaborate enough for any occasion. The colour is invariably brown, in a "dead leaf" shade, which, used like this, is flattering to almost any complexion. The hat is swathed in the tulle, which is long enough to twist around the neck, covering the chin.

M A K E R S o f M U S I C

(Continued from page 81)

measures to the end of such music one feels at home in it. It has a life of its own; it is not a composition coming from the brain before it was felt."

Let this passage, from the pen of a great critic, serve as comment on the work, which, though it clearly shows the traces of the influence exerted upon the young composer, reveals a creative faculty, a craftsmanlike sincerity, a mastery of instrumentation, which will surely preserve it for many years as a welcome addition to our orchestral repertory.

The young English composers, Anthony Trent and Frank Bridge, were represented by minor pieces recently played by Rebecca Clarke, a most talented young violinist from England who played with the cellist, May Mukle, in Aeolian Hall. Miss Clarke's playing, on an instrument too rarely heard in solo recital, is distinguished by great breadth of style, richness of tone, and emotional intensity.

Miss Mukle has long since established herself as one of the ablest performers on the violoncello whom our concert halls can show. One should not, too, overlook Miss Clarke's own picturesque compositions, the "Lullaby" and "Grotesque" for viola and 'cello.

Among those singers who are peculiarly receptive to new American songs, John McCormack should not be forgotten. Though he prefers the simple lyrics which are easily intelligible (for his audience is composed of the great masses who have no technical education) he has done not a little, with his superb golden voice, to popularize the work of many an American musician. Furthermore, in a day when capable tenors are none too abundant, he has been most welcome, particularly as Rodolfo, in "La Bohème."

The dearth of tenors has been somewhat mitigated by the arrival of Hipolito Lazaro, who was promptly flung into the

standard Italian rôles, where he was at liberty to shine to his heart's content, being able to take a high C sharp and carry the audience into tornados of applause. He has the true genius of a tenor, that of being able to focus the enthusiasm of his hearers on a single high note, and with it a most admirable vocal "method" which will doubtless preserve his voice for many prosperous seasons, and many delighted audiences.

His arrival marked the departure of the one dependable coloratura soprano of the Metropolitan, Frieda Hempel, who relinquished her heavy burden to take to the concert stage. Here she shines resplendent by virtue of her extraordinarily rich voice and impeccable tone production. But she made, it must be confessed, a grievous mistake in electing to sing for her first New York recital the "Shadow Song" from "Dinorah," in which Galli-Curci made her memorable

success. She sang admirably, in point of sheer technique, yet the finesse, the gentler phases of coloratura artistry, were lacking. One almost wishes that Miss Hempel would relinquish the ungrateful rôle of coloratura soprano and adopt that of lyric soprano or Lieder singer.

Altogether, one cannot be sorry that the fortunes of war have broken up the old conventions which used to give two-thirds of our concert programmes over to German composers. There may never be a greater musician than Beethoven. There will seldom be a more astonishing tone poet than Strauss. Yet there are new impressions to be exploited in music, and there are American composers deserving of a hearing. And these impressions and talents are, in this first year of our war, having their opportunity. That is one of the "uses of adversity" which may be sweet after all.

G O W N S A N D W R A P S F O R W A R - T I M E

(Continued from page 33)

The long side sections form short trains at either side of the skirt, and these too are curved and outlined with the beads. The very simple bodice is slightly fitted and is filled in with flesh tulle at the front. The neck-line and short sleeves are outlined with the beads. A copy of this model may be had to order from a clever dressmaker for \$150. A simple scarf of tulle is one of the inexpensive accessories that add to a woman's appearance. One may be had to order in any colour tulle or net, as shown in the sketch, for \$10.

An evening gown for the more formal occasion is shown in the sketch at the lower right on page 32. It is a lovely combination of pale grey satin and silver gauze, with a long-waisted basque and with graceful drapery at the front of the skirt. The straight square line of the neck, outlined with a narrow fold of silver gauze, is softened by a cape of pale grey tulle hanging to the bottom of the skirt at the back and giving an effect

of soft cloudiness. The fulness in the skirt runs to the front and is drawn up into a clever drapery under a belt of black jet beads. This strand of beads ends in a jet buckle at the back. A train of the material is lined with silver gauze, and this gives a most unusual effect. This design may be copied in any combination of colours for \$125.

Among all the fabrics offered us for the season for evening wear, lace is the most pliable, and lace makes delightful summer gowns and dance frocks. A number of varieties of lace are shown, including Alençon, white filet, and Chantilly. Chantilly lace, both in black and white, is the most used. All of these are, of course, expensive, but there are many cheaper thread laces that are almost as attractive. Pieces run with threads of silver, gold, and bronze, are shown and are very pretty. The gown sketched at the lower left on page 33 is of fine black Chantilly lace over an oyster white satin slip. The bodice is

of black satin embroidered with jet beads and silver tinsel; a round and rather low line and rather low neck-line is observed. The lace is a straight piece of flouncing, evenly full, and untrimmed at the bottom. This design can be copied for \$125, or, with your own flouncing, for \$100.

A charming style as well as a distinctive wrap is shown sketched at the upper right on page 32. It is suggested in French blue chiffon cloth with bandings in a deeper shade of blue taffeta silk. The taffeta collar, which is really three collars, is bound with taffeta cords which give it body, so that it resembles a ruff. The wide graceful sleeves are bound with narrow bands of the taffeta, which also finish the bottom of the wrap. A wide band of taffeta silk in a deeper shade of blue is used through the wrap, and is hand-stitched between the layers of chiffon cloth. An old-blue silk cord finished with tassels makes the fastening. The design is very smart and will be copied exactly as it is shown for \$100.

It was a year ago that Callot first showed a three-quarter's length coat on straight Chinese lines. This coat was part of a three-piece suit in blue serge and was shown over a straight chemise dress of the serge. Since then this style has been shown as a top-coat, a sports coat, and a suit coat, but never has this fashion been used in taffeta silk in a coat for the afternoon and evening, as in the model sketched at the upper left on page 32. It is very chic with narrow turned bands in a different colour. The coat of green silk is lined with white silk. White pearl buttons are used to carry out the scheme; and there are slit pockets at either side. This model would be particularly smart for the country in brown linen with facings and bands in tan linen, and fastened with tan pearl buttons. It will be copied in silk to measure by a reliable tailor for \$100, and in linen for the country for \$60. Every one of the models will serve for "the duration of the war."

G R A D U A T I O N D R E S S E S

(Continued from page 73)

dresses, and still others have had the students make their own frocks under the direction of a sewing teacher. The graduation dress has been relegated to a position of comparative insignificance. Perhaps the pendulum has swung a little too far in this direction. The dresses instead of being simple and charming, are too often simple and banal. This seems hardly necessary. Youth need never be banal; and within the strictest rulings of the most correct schools there are still opportunities for the dresses to achieve an originality and charm that will express the young girl better than a uniform.

It is possible to effect a compromise in this matter—to find a dress that is appropriately simple and youthful, and yet sufficiently charming to please the young girl who is to wear it. No one will deny her right to wish to look her best on this occasion when all her family and friends will be in the audience, singling her out from among the other graduates. She is quite right in demanding that especial care and attention be given to the selection of this particular gown. With this thought in mind, Vogue has chosen from a shop which makes a special feature of graduation dresses, three frocks which may be had, ready

made, at very reasonable prices. These frocks are shown in the lower three sketches on page 73. They are well within the restrictions of the most exacting schools and are particularly desirable because of their simplicity and appropriateness to the occasion. Three other models, especially designed by one of Vogue's staff artists, are shown at the top of page 73, for we believe that within the limitations prescribed by the schools there are infinite opportunities for picturesque and quaint costumes. Each of these dresses has a personality and an unexpectedness that makes it utterly charming. They have an unusual

freshness and daintiness, but may be easily copied by the students themselves or by a small seamstress. Vogue patterns will be cut for them and may be ordered from our Pattern Department. White organdie, of a sheerness suitable for a graduation dress, may be purchased at from 58 cents to \$1.85 a yard, and dimity may be obtained at a very reasonable price. If crêpe de Chine is used, it may be had, 40 inches wide, at \$2 a yard; white taffeta, of a particularly soft quality, may be had at from \$2 to \$4.50 a yard; net, 95 cents to \$3.75 a yard. That it shall be charming and inexpensive is the whole duty of the frock.

"LA PUissance DE LA FRANCE"

(Continued from page 61)

under the high thin light that he cannot see, he is among his pictures, and talks of art, and seems, with his so recently blinded eyes, moving behind the dark glasses, a complete realization of the greatness of France.

Painter, warrior, artist, man!

He was a painter, he was a warrior, but now, perhaps more than ever, he is an artist and a man,—but one could not look at the clean paint brushes, waiting, waiting,—it was too dreadful.

Some people may think that the Boches have changed, that it is only lately that they have behaved like Boches. Listen! I passed, one day, in a small village, a monument that looked quite new, and that bore on it the inscription "Oublier? Jamais," and we spoke of it and said that the Germans after the war would find "Jamais" was a long time. A few days after, I passed the monument again, this time on foot, and, walking around it, read the inscriptions on the side opposite to the "Oublier? Jamais." I saw, first, a list of civilians who had been murdered by the

Germans and I saw that the date was, not as I had expected, 1914, but—1870.

The German has not changed! This time let us make the "jamais" really mean "never," so that the children's children of the entire world shall never forget the German, what he is, what he thinks, what he does.

AT Soissons, the French are busily at work repairing the cathedral, the cathedral the Germans tried to destroy. And could one get a better idea of the calm balance of France than in seeing these men beginning to repair the damage to the great art of the past, while shells from time to time still fall upon the city. Over here we think that the arts must be dropped. We are busy; we have a war on; away with the unimportant things. But the Frenchman understands that of the power of a nation, art is the sign, no, not the sign, the essential creative force of a nation, for, without art, there is not a nation, not a complete nation.

Without lessening their war effort by

a jot, the French conserve and create art, for they know that "where there is no vision, the people perish."

Again, on another day, a bright sunny day, I had a quite different sensation. It was at Noyon, Noyon that had only lately been vacated by the retreating Germans. It was a pleasure almost too deep, to see the shops full of new things; everything new; the windows bright with new wares, and the town itself seeming to smile with joy over its deliverance. Why, one almost felt that the organ in the church would, if reverently touched, still play, in spite of the fact that all its pipes had been stolen away by the invader.

In the cake shop the old woman said, "Oui, Monsieur, I have been here all through. It was bad, very bad. Did I go? Me? No, I have always been here. I am old; I stayed."

And that is France! She is old; she stays.

IT is this staying power of France that we are slow to comprehend over here.

But we are not over *here* any longer. We are over *there*, at last. A strange new face is in Europe. We may not yet be a nation, complete or closely knit, but, in some curious way, we are a race, and there, in Europe, is that face among all the other faces; a face so strange, so different, so stern, so delicate, so serious, so fine. Yes, a new face is in Europe! What will it do? What will it give? What will it receive?

War cannot be waged without the spirit behind it and, while everything possible must be done in a material way—for we live in a material world—we must remember that without the spirit no amount of material can avail anything, and that it is for us to have our spirit and mind so formed that, under the drive of our relentless will, victory will come and come speedily.

If we wish to understand France, we must remember that within her splendid material achievement it is always in the spirit of France that her real power lies; that it is that same spirit that is really "La Puissance de la France!"

SPRING SHOWS ITS BEST FOOTWEAR

(Continued from page 76)

these pages illustrate some of the best of them. These shoes are from Cammeyer, with the exception of the three at the right of the sketch at the top of page 76, which are from Hanan. A two-toned effect is used in the shoe sketched second from the left in the sketch at the top of that page. It is of seal brown kid with a narrow gracefully cut insert of tan suède, or it may be had in black glacé kid with pearl grey suède insert. In the same sketch, second from the right, is shown a black satin oxford which is a perfect complement to a black afternoon costume. This same type of shoe in taupe is equally effective when worn with a taupe gown. Another type of dress shoe is shown in the sketch at the upper right on page 76; here black satin forms the top of a black patent leather boot. This is one of the few high boots seen this spring. The same sketch shows an oxford with the entire shoe cut from one piece of slate grey kid, with the exception of a grey suède plug (the small section for the laces). This also comes in black leather with a black satin plug and in white linen with a white kid plug.

WITH A MILITARY HEEL

A great many women prefer to wear an oxford with a military heel with a severe suit or a sports costume. A new and quite unusual shoe on this order is sketched at the extreme left in the sketch at the top of page 76. Cocoa brown calfskin is combined with an upper of tan broadcloth, and the trim appearance is further enhanced by the leather-bound

edges. This may also be had in patent leather. The two pairs of white oxford ties shown in the centre of the sketch at the top of page 76 and at the left in the sketch at the upper left of the page, are quite remarkable values. They are made on the same last as the more expensive leather shoes. The one sketched at the top of the page is made of a canvas-like fabric, called Egyptian cloth, and is quite effectively stitched—an unusual touch in cloth shoes. The French-heeled oxford in the sketch at the left is of white kid, although it may be procured in various other materials.

The slipper to be worn with or without spats is by no means relegated to the shelf, and several new designs have been brought out. A pump of Havana brown calfskin with a straight perforated tip is shown at the extreme right of the sketch at the top of page 76. A flat-heeled pump in dull black calfskin with both the wing and the straight tip is sketched at the right in the sketch at the upper left. This may be had in cocoa brown or in white buckskin, as well. Charming old-fashioned is the patent leather pump sketched at the left at the bottom of the page, with its beautifully curved Louis Philippe heel. This heel is destined to grow in favour as the modes of 1850 are appearing in the newest frocks.

A buckle of cut steel, if it be as fine and delicately made as is the hand-made buckle sketched in the lower middle on page 76, is always an asset to a shoe of good appearance. There is no very new style of evening slipper, but there are many attractive new buckles to wear

with them. An especially beautiful one is sketched just above the cut steel buckle; it is of platinum-finished metal inlaid with sparkling rhinestones. Both of the buckles illustrated are shown by Cammeyer. A charming substitute for a buckle, to be worn by a young girl, is shown on the slipper at the upper right in the sketch at the bottom of page 76. This ornament, with two rosebuds and a tiny spray of leaves made of pure silver thread on fine gold wire, is to be worn on a plain satin slipper.

CONCERNING HOSIERY

Hosiery may make or mar the effect of even the most attractive shoe, and therefore should be chosen with great care. Of course, plain silk stockings of fine texture are always in good taste, but a simple clocking of drawn-work or embroidery lends a still more pleasing effect. The stockings shown in the sketch at the upper left on page 76 and those at the extreme right of the sketch at the bottom of that page are very smart for morning wear in town. They are priced at \$3.25.

Stockings for afternoon wear with slippers are effective either with clocks or with all-over patterns of drop-stitch, as in the stockings shown next to the right in the sketch at the bottom of page 76, third from the left in the same sketch, and at the left in the sketch at the upper right. The first and third are priced at \$4.50, and the second at \$3.50. The first stocking is made doubly attractive by the use of a fine white thread woven

into the design. At the right in the sketch at the upper right on page 76, is another stocking priced at \$4.50, which is going to be very popular. The cobweb silk is so closely woven that, despite its gossamer texture, it is not too sheer for practical use.

For country wear, hose may be of heavy silk, all wool, or silk and wool. At the extreme left in the sketch at the bottom of page 76 is a ribbed stocking in white silk and wool costing \$3.50. The one next to it, also priced at \$3.50, is almost the same in pattern but is of medium-weight wool, while the stocking shown in the middle, costing \$5, is a brilliant plaid in a light-weight wool. The majority of woollen stockings are imported, and the future supply is more or less of an unknown quantity. Two-toned weaves are shown in both wool and silk, and a stocking of the latter is sketched at the right of the middle at the bottom of page 76. The stocking is priced at \$5 a pair.

COLOUR COMBINATIONS

There is no limit to the possibilities of colour combinations in these stockings and especially in those for sports wear. They come in practically every shade and in both striking and subdued effects. The stockings for town wear are, of course, in the plain shades, and the manufacturers have spared no effort to supply shades which exactly match the various shoes that the fashionable woman wears. Matching shoes and stockings give a smartness equalled by no other detail.

dividends of ten per cent. Not otherwise, Bernhardt shows the German people how to make war pay large dividends, partly through money tribute and partly through territory acquired. This German teacher on the science of war has proved that Germany has never made better business investments than in her wars. Her war with Austria in 1866 was a profitable investment, yielding Silesia as a dividend. Her war with Denmark was good business; it yielded Schleswig-Holstein and the hope of the Kiel Canal. Her war upon France in 1870 was most profitable; it paid one billion dollars in gold and the iron mines of Alsace and Lorraine. And so with this war. It is to be a profitable affair for Germany. As a matter of fact this war was so elaborately planned in advance that in the summer of 1914 the Kaiser told his soldiers that they would be away about six weeks, leaving Germany as soon as the wheat had been put in shock and returning in time for threshing in September. Indeed, the soldiers were ordered to wait on the Belgian and French frontier until the same hour of the day and the same day of the month as that on which the army crossed the frontier in 1870. Viewed as "a national industry," Bernhardt and the Kaiser were quite right in telling the army that war in August and September of 1914 would be successful. Rushing the German trains into the rich towns and cities of Belgium and Northern France, the Kaiser's soldiers stripped the stores of their goods, looted the houses of their fine furniture, silver plate, pictures, art treasures, curtains, and rugs, emptied all the galleries and libraries, stripped the factories of their fine machinery, loaded the freight-trains with iron ore, and rushed the treasure to the east bank of the Rhine. It is doubtful whether Cortez, in his looting expedition in Mexico, ever made war pay as large dividends on

IF WE WOULD WIN THIS WAR

(Continued from page 50)

the investment as Germany has in her prosecution of war as "a national industry."

CONSIDER the rewards from the viewpoint of Germany, in the event of the war ending in a "draw." By invading Belgium and France and by sinking English ships, Germany has already imposed a loss of probably twenty billion dollars upon the Allies. Germany has had no loss through invasion. If the issue is a "draw," then France, Belgium, and England will be occupied for the next twenty years in rebuilding their territory and paying off this twenty billions of property destroyed, while Germany can spend a like twenty billions upon another army and so complete the destruction now remaining incomplete. A "drawn issue," a peace without victory for the Allies, means an out and out thoroughgoing surrender to Germany.

FOR flabby thinking, crass morals, blindness of fundamental justice, there never was anything like this "drawn issue" and "peace without victory" plea. There can be but one basis of settlement,—the withdrawal of the burglars from the house they have robbed, the restitution of the stolen silverware, while the burglars throw themselves upon the mercy of the high court of justice and civilization. Any other issue means that once more Bernhardt has shown Germany how to make war "a national industry" and a "profitable investment." Germany's spirit is the spirit of the wolf—the wolf with many explanations to offer. When Bernhardt claims that the weakness of Bel-

gium is a sin and that the strength of Germany is her adequate sanction for Louvain, one hears the snarl of the pack. It has not occurred to Germany that no wolf has ever been able to "explain" the torn throat of a lamb.

FROM the very beginning of this mighty conflict, our entrance into this war was inevitable. Lincoln once said that a house divided against itself could not stand; that the republic could not endure, half slave and half free; that it must become all one thing or the other. Europe has been a house divided against itself. It could not—it can not remain half autocratic and half democratic. It must become all one thing or all the other. Either Germany must now conquer the Allies and impose autocracy upon these free governments, or the Allies must conquer Germany and, overthrowing autocracy and militarism, make the German people truly democratic. The battle line is between autocracy on the one hand and self-government on the other. "We must choose," said Bernhardt, "between Napoleon and Jesus. We must choose between the militarism of Napoleon and the sentimentalism of Jesus." We have chosen. Jesus had sentiment; he was not a sentimentalist. And we have chosen sentiment, for sentiment is tough as steel and concerns liberty, humanity, and democracy. We should be perfectly willing to choose between militarism and Jesus. Our fathers chose eighteen centuries ago. They left the law of the pack behind. They chose to become the sons of God, and lose their lives that Christ's little ones might survive. Hospitals, schoolhouses for chil-

dren, reform acts, emancipation proclamations, the Declaration of Independence, Calvary, and man's redemption are the results.

BUT we must not forget that from another viewpoint it is not a question of choice. Every intelligent observer knows that we must fight Germany with our Allies or later on fight her single handed. Once, that little republic of Athens, protected by three buffer states against the militarism of Macedonia to the north, was finally despoiled and looted through neglect of these three buffer states. For two and a half years England's battle-ships have bottled up Germany's dreadnaughts; long ago our Atlantic coast would have been bombarded except for that protecting barrier. Should the war now drag on to a "draw" issue, the time will come, and come soon, when our cities on the coast of the Atlantic, of the Gulf, and of the Pacific, will be attacked and an indemnity of thirty to fifty billions (a sum as great as the entire cost of the present war) be settled upon our children and our children's children. There is no choice here. We must fight to win. Forced into this war, we propose to make it the last war that shall hurt our earth. But it will not be the last war unless the Allies win it or unless we do our part.

THE third Liberty Loan is an opportunity for every man, woman, and child to strike, and strike hard, for civilization, democracy, and humanity. It is a chance for them to sacrifice in order that the whole world may profit. There is no wine until the purple clusters are crushed; no linen until the flax is bleeding and broken; no redemption without shedding of blood. We must pay again for the liberties achieved by our fathers. Let us pay and pay gladly.

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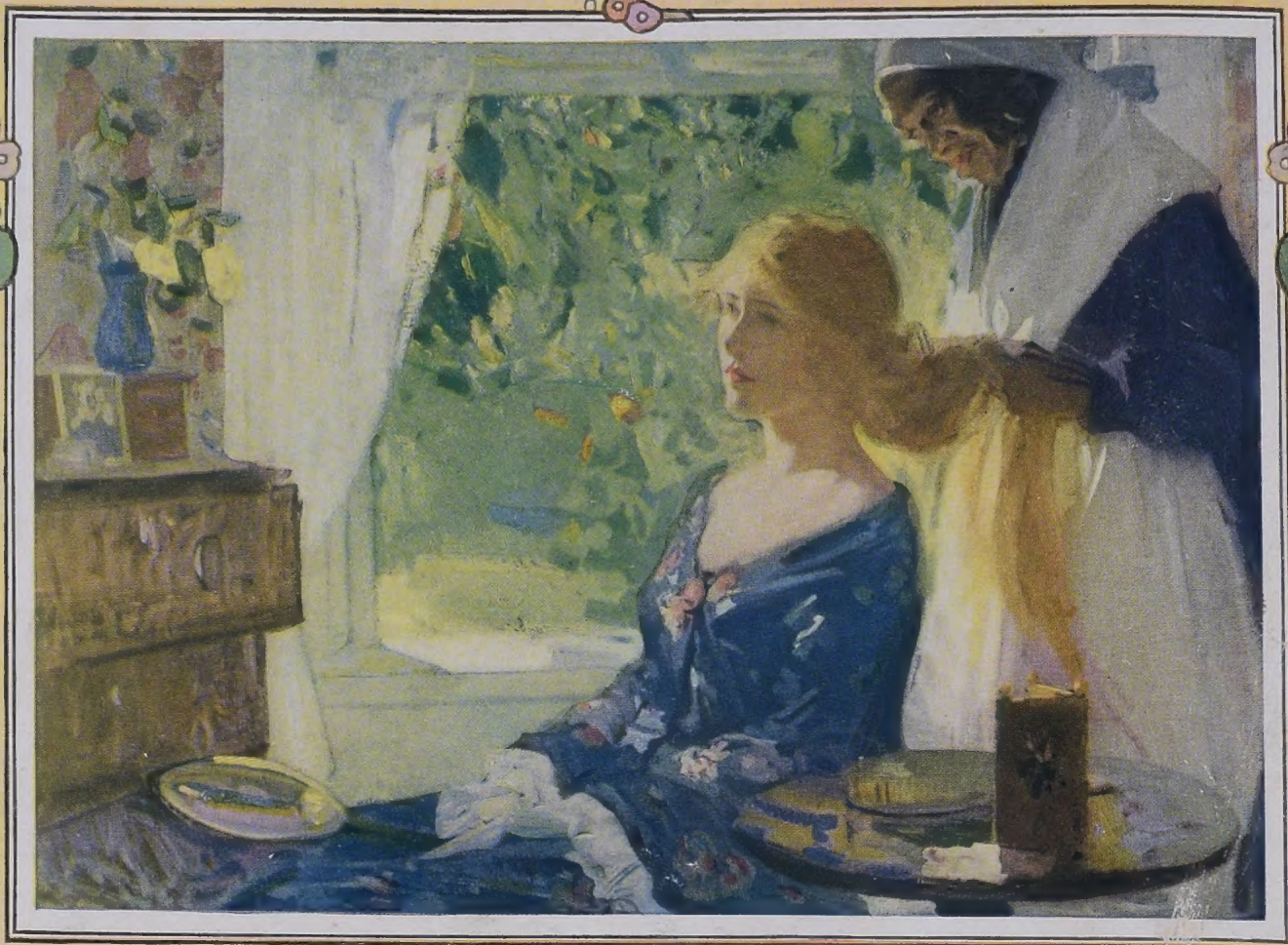
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two or three minutes. Clear off thoroughly with fresh, warm water. Finish by rinsing in cold water. Dry very thoroughly.

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